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OCTOBER 1991

WIZARD©

No. 2

THE GUIDE TO COMICS

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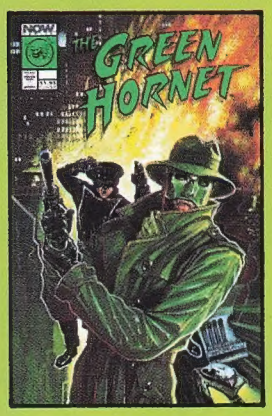

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Penciled by Tod Smith
Inked by David Mowry
Cover by Eddie Newell

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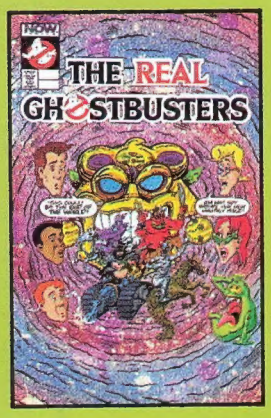

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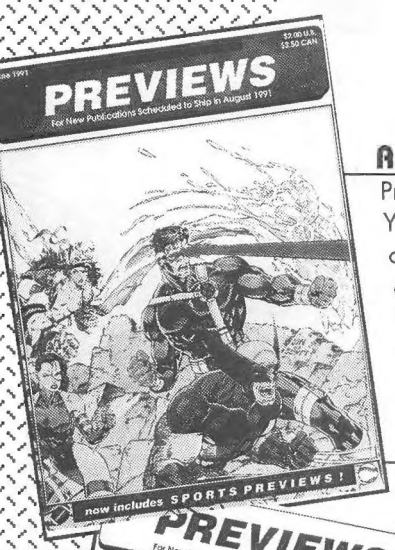

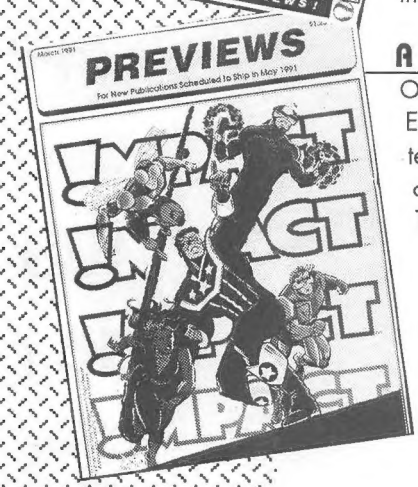

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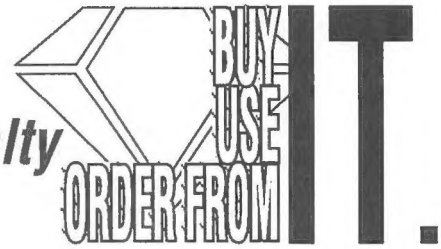

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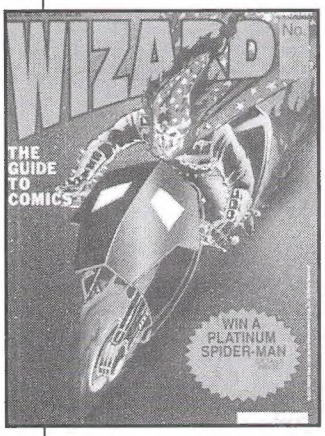
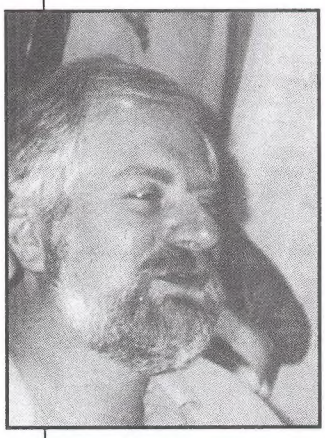


ABOUT OUR COVER

Ghost Rider sports a Wizard's costume to torch our second issue. We're still trying to figure out how the hat doesn't catch fire. Ghost Rider can be found every month in his own title and making guest appearances throughout the Marvel Universe.



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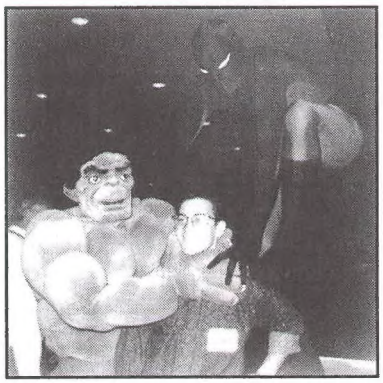

Thank You! Thank You! Thank You! For what you ask? For making *Wizard #1* a bigger success than I ever imagined. You flooded our offices with mailbags full of replies, suggestions, and good wishes. Now we're really psyched for *Wizard #2*.

Since *Wizard #1* really cast a spell, we've added 24 more pages and burst at the seams so we had to add a perfect bind to *Wizard #2*. Now you can really enhance your comic book knowledge.

We solicited Wizard Trading Cards for issue #3. Irrisistably, due to an over whelmingly huge response to the poster, instead of the cards, we will bring you a poster of the **unused** Ghost Rider cover!

I just recently got a new computer, and it plays all of Monty Python's favorite blurbs along with Rocky and Bullwinkle, Foghorn Leghorn, and the Looney Toones theme. Even at 4am I have someone to talk to.

By popular demand, I have just signed a deal to produce the Wizard covers on T-Shirts. Pretty neat, I sleep in my prototype every night.

Before you turn the pages, I thought I would let you know, we have just completed our first DC cover to be on *Wizard #4*. Riddle me this...

Every issue we'll be expanding our existing features and adding a few new ones. We have many new ideas to improve your overall comic book interest, and make you a more informed reader.

Whew! First issue is done and now the second. Where next... issue #3, and what surprises we have for you!

Sincerely,

Gareb S. Shamus
Publisher

P.S. – Remember: Tell your friends, you have a *Wizard*!

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Wizard: The Guide To Comics is published monthly by Wizard Press, P.O. Box 648, Nanuet, NY 10954-0648. One-year subscriptions rate is $27.50, Canada and Mexico $34.95, and all other countries $39.95. All payments in U.S. funds only. Entire contents copyright 1991, Gareb Shamus Enterprises, Inc. The Wizard logo is protected through trademark registration in the United States of America. Information publication: may not be reproduced in part or whole in any form without written prior consent of Wizard Press and Gareb S. Shamus.

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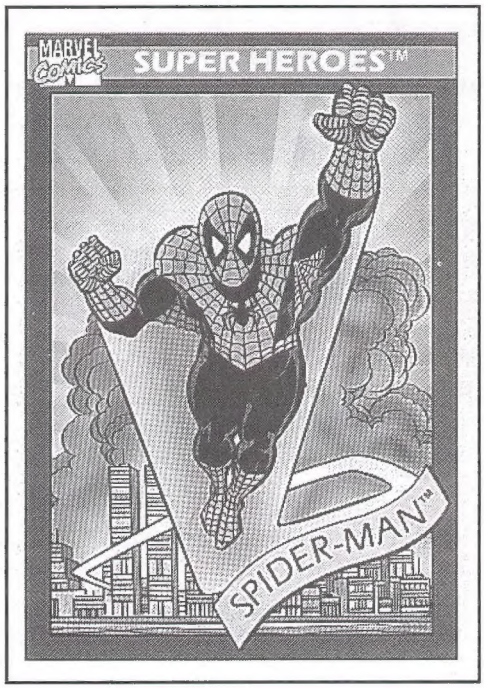

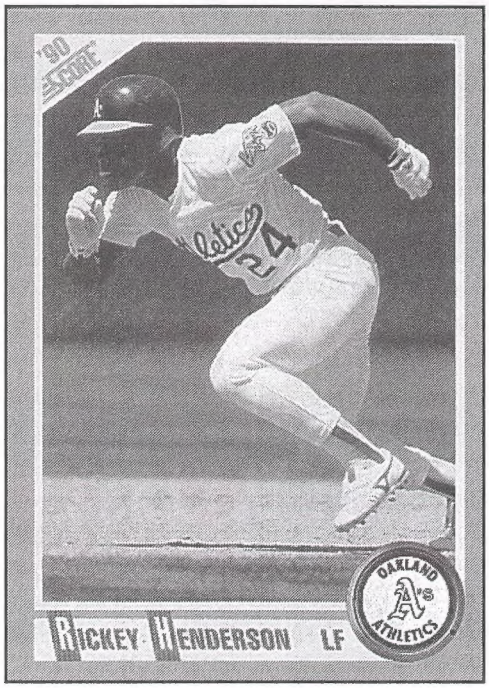

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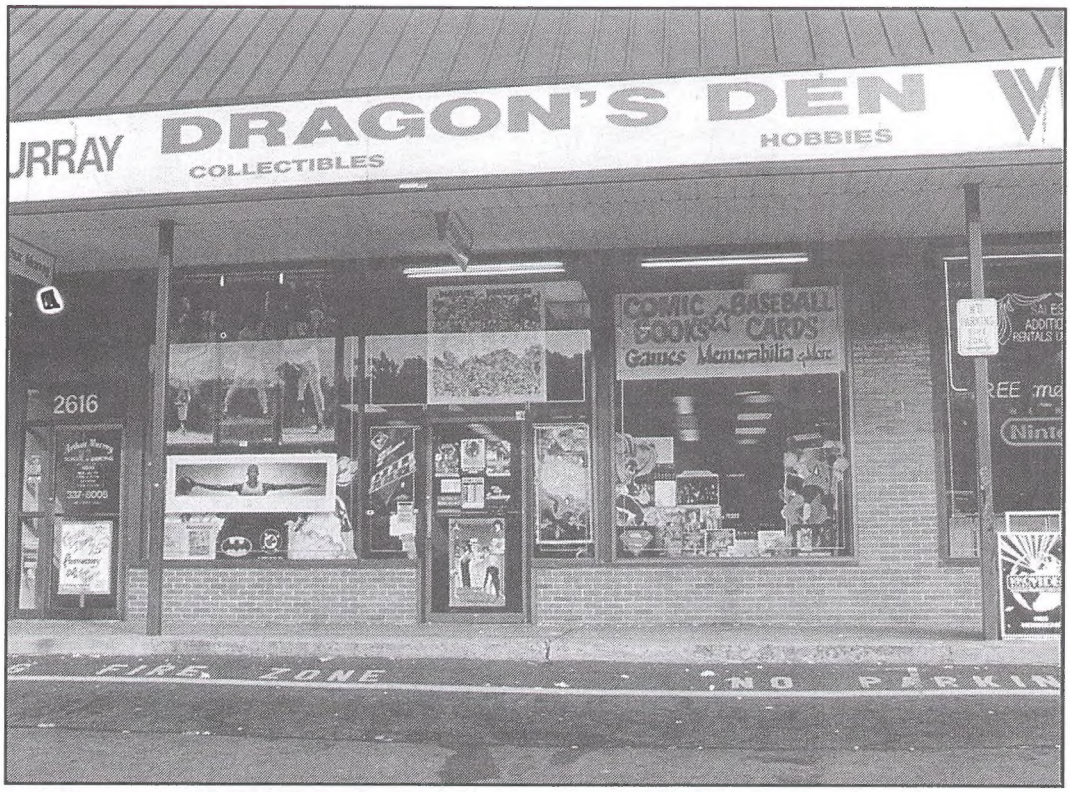

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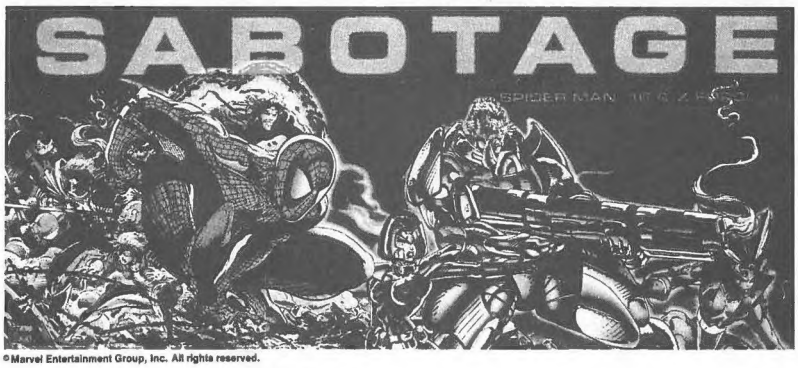

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X MARKS THE SPOT

CHRIS CLAREMONT and MARVEL'S MUTANTS

by Patrick Daniel O'Neill

"The point is that all of them — Scott, Jean, Angel, Iceman, Beast, Wolverine, Storm, all the rest — are all *X-Men*," Chris Claremont says, discussing the origin of the scheme that has resulted in two monthly titles featuring Marvel's senior mutant team — *Uncanny X-Men* and *X-Men*. "They all come out of the school; they are all a part of the first two generations of Xavier's dream. It doesn't matter whether they call themselves X-Factor, X-Men, X-traordinary — call it what you like — they are all, at heart, *X-Men*. That allowed a certain freedom of action to break the old patterns and challenge some old assumptions."

Chris Claremont has been writing *Uncanny X-Men* for more than 16 years; "longer than most of my audience has been alive," as Claremont puts it. But despite the appearance of having created a bi-weekly *X-Men* series, Claremont says the two books will still be different. "My intention, from the start, was that the two titles go — to a degree — their own way," he notes. "What you're seeing, in a sense, is the adventures of eight or ten people who happen to live in the same house. In certain respects, their lives will intermingle: Things that happen to one team will affect the other team, simply because that's where they all live, where they all hang out. This is the center of their being, in the same way that, if pick eight people who work at Marvel Comics — they may live and their lives may have focuses that are totally outside the office, but the office is the place where they all meet. I'm viewing this as an ensemble, somewhat like *Hill Street Blues*, *L.A. Law*, *Northern Exposure*, anything like that."

But that wasn't always the plan, according to Claremont. Originally, the powers-that-be at Marvel wanted one team in two books. "Tom deFalco's vision for the new *X-Men* book was to have two books done by two different artists with the same five charac-

"I'VE KNOWN THEM (ALL) TOO LONG:

ters in each — essentially making the book a bi-weekly. I opposed that and [editor] Bob Harras agreed with me — basically because in practical terms we didn't think it could be done, because the coordination problems between two different artists plotting consecutive stories on that kind of schedule would be a nightmare.

"Secondly, it was a waste of resources. We had a dozen or more really superb characters; to have to cull them down to a half dozen — first of all, you'd be casting six characters into comic-book limbo, who would immediately be picked up for some other series, which would perpetuate the X-Factor mess.

"More importantly, it created a situation where I was asked to play favorites with characters I couldn't play favorites on anymore," he notes. "I've known them too long; I don't have any favorites. They all deserve their moment in the sun and to be written as they should be written — which is to say, by me. I didn't really want to see characters in whom I had invested all this time and effort go off to other writers who, however good they are, will always be different."

Actually, Claremont thinks that, even under the original plan, the two series would have found different paths. "The fact that Whilce Portacio and Jim Lee [the artists on *Uncanny X-Men* and *X-Men* respectively] are totally different people, totally different artists with surprisingly different styles, means that the books couldn't help but go in different directions," he notes. "Jim's interests aren't Whilce's and vice versa. The way I would interact as a writer with Jim would not be the way I would interact with Whilce. Therefore, in tone, in direction, in emphasis, the books couldn't help but go in different directions, even though they might be similar.

MARVEL GIRL

Very much a natural leader: the most abstract thinker of all.

Art by Andy Kubert.

STORM

She has serious doubts about her capacity to lead.

Art by Marc Silvestri

WOLVERINE

John Byrne's emphasis of Logan changed the shape of Marvel.

Art by John Byrne

I COULDN'T PLAY FAVORITES ANYMORE"

"That doesn't preclude storylines, plotlines, situations, that do intermingle — but I think, for myself, I would prefer a situation where you have two independent but strong books, as opposed to what some people envisioned as one bi-weekly title," he concludes.

The teams were not split along the lines that many fans expected: It is not the old team — Cyclops, Marvel Girl, Beast, Iceman, Archangel — and the new — everyone else. The team in *Uncanny X-Men* is led by Storm, and includes Marvel Girl, Iceman, Archangel and Colossus. The X-Men squad is helmed by Cyclops, and features Beast, Wolverine, Rogue, Psylocke, andGambit. Both teams will report to Professor X. Claremont says the new groupings were designed to create new synergies among these characters.

"What would happen if Scott and Jean were on different teams? What would happen if we had some of the X-Factor people on one and some of the X-Men on the other — but a mix? And we wanted to see if we could create a new synergy in terms of character," he suggests. But that doesn't mean we'll see conflicts about who's in charge, Claremont is quick to add. "These aren't kids anymore, to a large extent; they're grown-up, they're experienced, they've been through the mill. I would hope that they would approach a question like this in a rational, adult manner. Doesn't mean they won't challenge the status quo; doesn't mean they will.

"Storm has serious doubts about her capacity to lead. Jean is very much a natural in that regard. Iceman is an unknown quantity. Colossus doesn't really drift in that direction," he points out. "Archangel's a possibility, but — if you'll excuse an inadvertent pun — he's a little too flighty, too psychotic. We're talking about introducing a brand new

CYCLOPS

An abstract person who is a conceptual strategist.

Art by Paul Smith

NIGHTCRAWLER

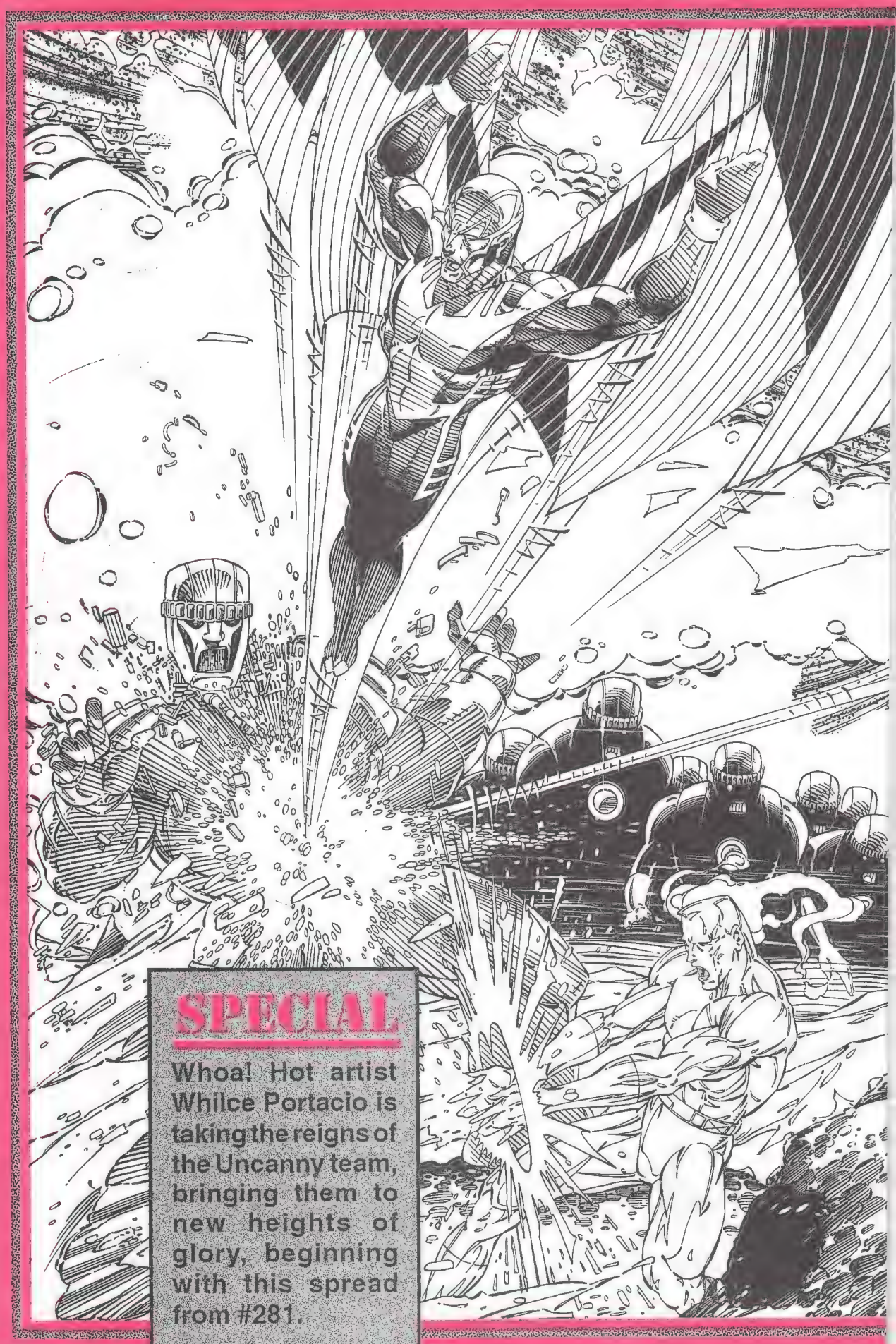
Given a lot of "air time" by his fan: artist Dave Cockrum.

Art by Dave Cockrum

COLOSSUS

Doesn't really drift in the direction of leadership.

Art by John Romita, Jr.



SPECIAL

Whoa! Hot artist Whilce Portacio is taking the reigns of the Uncanny team, bringing them to new heights of glory, beginning with this spread from #281.

Whilce '91
-A.T.-

NEW CHARACTER GROUPINGS = NEW CHARACTER SYNERGIES

sixth character to the team, but at this point, nothing's been defined about him.

"Again — how things are the first issue does not necessarily mean they'll be the same six months down the line."

On the otherside, the old conflict between Cyclops and Wolverine will not re-emerge, Claremont assures. "It's not that Wolverine is a follower or not; he works with people. Scott and Storm are, if you view this as a military company, the captains; Wolverine is Sgt. Rock. He is not a conceptual strategist. He's the kind of person who can look at a fire fight and know how to win it, but he can't take the two steps back and look at the fire fight in relation to the entire battle. He's just too focussed on the moment. In that context, he is not a ferociously abstract person, whereas Scott and Storm are far more abstract and Jean is probably the most abstract of all.

"Wolverine works with people out of respect for their abilities. He's a man who does know his limitations; they're are certain things that Scott is better at than he is, therefore he will defer to Scott in those regards," he goes on. "Doesn't mean he won't give him a hard time — because Wolverine's way of keeping people on their toes is to needle them, to challenge them every step of the way. If Scott were to prove himself unworthy of being the leader, then Wolverine might take him down — not because he has any serious animosity toward Scott, but just because it's better for the team."

Other than the differences that will develop out of different casts, Claremont is hard-pressed to say how the two books will differ. A lot depends on how his relationship with the two artists develops. "It would be a matter of how Whilce, for example, would approach the story, what characters he pre-

fers, what kinds of stories he would like to tell," Claremont explains. "Whilce is more science-fictional oriented than Jim is, therefore the stories could, conceivably, focus in a more purely science-fictional approach; whereas Jim would have a different approach.

"It relates to tone, perhaps, more than substance — and that's something that evolves over time," he continues. "The kinds of stories I did with John Byrne were different from the stories I did with Dave Cockrum, both before and after John — which were different from the stories I did with John Romita, Jr. or Paul Smith or Marc Silvestri or even Jim.

"You don't want to play to your artist's weaknesses; you don't want to shove something down their throat that they fundamentally do not want to draw," he sums up. "By the same token, Dave Cockrum, when he drew *X-MEN*, was a big fan of Nightcrawler, so Nightcrawler gota lot of 'air time,' so to speak. John Byrne didn't like Nightcrawler that much, but he loved Wolverine, so you saw the de-emphasis of Nightcrawler and the emphasis of Wolverine, with ramifications that changed the shape of Marvel. That's what I'm talking about in terms of different directions. There are characters that Jim will mesh well with that Whilce won't; there are types of that Whilce will love to do that Jim won't. How those interact with the writer will define how the books look different." ✪

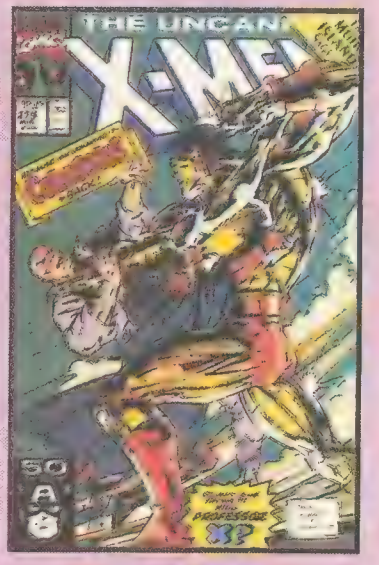
⊗ EPILOGUE ⊗

1975

Chris Claremont's first *X-Men* script: *Uncanny X-Men 94.*

This may well be the last interview Chris Claremont gives concerning the X-Men for quite a while. Shortly after this conversation, Chris announced that he was resigning from the writing chores on X-MEN and UNCANNY X-MEN, following a series of editorial differences with Bob Harras. I invited Chris to do an addendum to the interview, an invitation he politely declined. For the next several months, Chris will be touring the country promoting his comics work and his new novel, GROUNDED, as well as working on a third novel.

—Patrick Daniel O'Neill



1991

Sixteen years, 185 issues, plus assorted annuals & specials later: Chris's last *X-Men* script?

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JAVIER SALTARES

MORE THAN A GHOST OF A CHANCE

by Patrick Daniel O'Neill

After slightly more than half-a-dozen years in the business, Javier Saltares came to fan attention when he brought comic-book life to the latest version of Marvel's flame-headed cyclist, the *Ghost Rider*. We started this chat by discussing his background and training.

WIZARD: *Where do you come from?*

JAVIER SALTARES: I've lived in New York all my life. I was born March 15, 1961 in the Bronx and been here ever since.

WIZARD: *Have you had any formal art training?*

SALTARES: Not really. I've had very little—mostly I've met people who are artists and satin

"Everybody wants the [creative] control"

with them on classes. I was fortunate enough to meet a couple of nice teachers who would let me sit in on classes. But I'm pretty much self-taught...the most famous old Marvel/Buscema rule of picking up the Andre Loumas and George Bridgeman books and just draw from there and from life. Mostly, I'm self-driven.

WIZARD: *Where would someone go to find your earliest professional work?*

SALTARES: At DC Comics, I was working on the New Talent Showcase books.

WIZARD: *How did you move over to Marvel and pick up on Ghost Rider?*

SALTARES: I was working at Marvel for a couple of years straight — two or three years — not on any one book, but hopping around. I was working steadily; I never had a time when I didn't have work.

Finally, I guess they figured my work was coming up to snuff and they were looking for a new person

to begin a new project. All the big names were taken on the big projects. I kind of lucked out.

WIZARD: *What was your working method like on Ghost Rider with Howard Mackie?*

SALTARES: Mostly he wrote and I drew. We spoke very little about storyline and ideas. We always talked about talking about it and never seemed to get around to it. Things were always moving so fast that, by the time we were ready to talk about issue #9, we were already working on #10.

I'm not on *Ghost Rider*, anymore, of course. But Howard would do a plot, give it to Bobbie Chase, who would edit it (whatever that means), and she would pass it on to me.

WIZARD: *What are you working on now?*

SALTARES: I'm working on a special Flash project for DC with John Byrne; he wrote it and I'm pencilling and inking it.

WIZARD: *That's the one based on the TV series?*

SALTARES: Yep.

WIZARD: *How does it feel to work on a character like the Flash, someone with that much history?*

SALTARES: I like the Flash. Like all artists, I have favorites — at DC, it's always been the biggies: *Superman, Batman, Flash.* At Marvel, it's *Hulk, Silver Surfer, Spider-Man, Captain America.*

Any of the mainstream characters, the old tried-and-trues, you're always eager to try your hand at.

WIZARD: *In films, the line always seems to be — "What I really want to do is direct." Lately, in comics, all the artists seem to be saying, "What I really want to do is write my own stories."*

SALTARES: I said that a long time ago. Nothing against Todd McFarlane — I like him, he's a nice guy — but he's the one who has set the tone for this lately.

--THE GHOST RIDER, SPIRIT OF VENGEANCE!
THOSE WHO LOOK ON CANNOT BELIEVE THEIR EYES.
THE MORNING NEWSPAPERS WILL BE FULL OF THEIR DISBELIEF.

"That's what makes comics fun: I'm earning my living and getting a creative release."

In the very first comic I ever did — seven or eight years ago — there's a short interview with me. They asked me my goals and I said, "I eventually want to write, draw and ink my own book." That's not an uncommon goal. All artists want to do that, all inkers want to do that. I'd even say writers — if they could take the time to learn to draw — would want to write, draw and ink their own work. Everybody wants the control.

You have to wait to prove to the money folks that your ideas are worth it. If there's anything I'm grateful to *Ghost Rider* for, it's that: It gave me the clout to walk into DC and say I wanted to pencil and ink my own work. Eventually, I'll write it, too.

As a matter of fact, Brian Augustyn and I are working on one of his brainchildren... and I told him I wanted to co-plot it. That's my first step toward writing.

WIZARD: *When and where did you develop your interest in comics?*

SALTARES: In junior high, I met Mark Texeira. I used to doodle a lot and he would show me comics. That sparked the idea.

What really did it for me was looking at certain artists' work. I remember looking at Frazetta's work, I remember looking at early John Buscema on the Conan black-and-whites with Tony de Zuniga inking. That's when I realized what you can really do. "Hey, this could be a fun way to make a living!"

Until the editor calls and wants to hang you for being so late!

All and all it's a good life, if you don't take it too seriously. If you take it too seriously, like anything else, you limit yourself.

WIZARD: *On one level, you have to have the motto, "It's just comic books."*

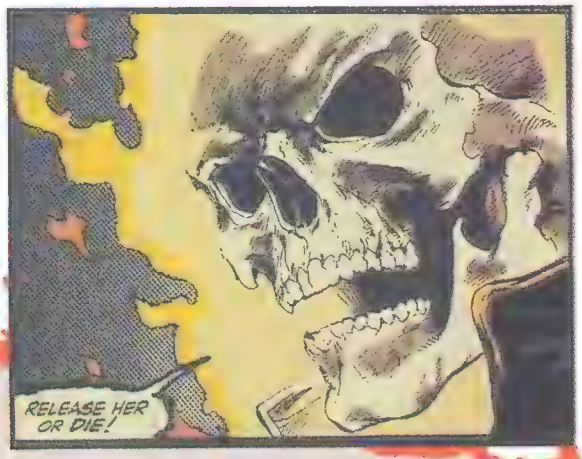
SALTARES: Exactly. I always say that.

I remember talking to a friend in the business and he asked if I really believed that. "I can take this industry or leave it," I told him. I don't mean that in any negative sense; it's just that I have had so many different types of jobs before I drew comics that, for me, the concept of work is more important.

You have to make a living. As long as you're working and supporting yourself, you're doing all right. I think the person is more important than what he does; what you do can help develop you as a person, but it's not everything you are.

I'm a creative person; so are all artists and writers. What makes them different — not necessarily special — is that they need an outlet for their creativity, in much the same way an athlete needs to play his sport, for example.

That's what makes comics fun for me: I'm killing two birds with one stone. I'm working, I'm earning my living and I'm getting a creative release. ✪



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COLLECTING COMICS IN THE 90'S

PAT McCALLUM

By the time you finish reading this first line, this book may have gone to a second print. Or at least that's the way it seems these days. One of the hottest aspects of collecting comics in the '90s is the altered appearances on most second print comics, where, at times, the second print is more desirable than the first.

This, however, has not always been the case. Going back a year and a half ago, second prints of comics were considered no more than reading copies. These reprints were a simple way to supply dealers with enough copies to satisfy their customers. Instead of turning away customers due to lack of availability or the drastically inflated price, dealers can offer the second print at a lower or cover price.

Rarely did these second prints experience a price increase, and when they did, it was next to nothing. Second prints were merely the same book with a "second printing" disclaimer printed inside. Why would fans find these books to be desirable? Why would they want to add these to their collections? They didn't, so second print books have always been available for cover price, and shelves were always stocked with them.

This all ended with the release of Spider-Man #1 . Marvel took a book, that at the time had the highest print run in history (2.8 million copies), and reprinted it with a metallic gold cover, causing a nation wide stir that rocked the industry. The public considered it a "new" book, or another variation on the original, which created something unprecedented. The gold second print has surpassed the first printing in popularity and value. This "reading copy" was now the book to own, and the floodgates were opened for future second prints.

Marvel has been popular for publishing the "new look" to their second prints, but DC Comics has just joined the craze. These new second prints have neon colors, metallic inks, gatefold covers, etc. The popularity of second prints has maintained itself. Many of the "new look" second printings have surpassed their first print in the marketplace.

Comic book retailers are now at a loss. Should they cut their orders on new books, hoping for a second print that they can mass order on? Should they hold back the second printings from the public and wait to see what happens? Are first prints really worth it any more? These are understandable fears, the public is bent on this second print craze, leaving dealers with large amounts of the now not-so-desirable first printings.

Have the better designed, higher quality second prints destroyed the market for their first print counterparts? The common misconception is yes, that they have, but this is not the case. The few second printings which surpassed the originals price-wise made a lot of noise in the industry, while the majority went unnoticed. Don't consider all second prints gems just because one or two skyrocket.

The second printings to really watch out for are those that jump out at you with outrageous covers that catch and hold your eye (a strong content helps a little). Remember, a gold cover does not a winner make.

Now don't take all this the wrong way. Second prints are not a bad thing. Quite the contrary. The fact that these "new" books are unpredictable is fantastic. This industry could use more of this type of product, items which stir up the waters and keep people guessing. If this industry wishes to expand and come close to reaching it's potential, Comic book companies should continually explore new ways to increase their readership. This is one of many projects which is helping comics to grow tremendously. Let's hope the companies continue in this direction, and don't sit on their hands keeping the industry at a standstill.

GHOST RIDER

THEN and NOW!

by Lawrence Watt-Evans

One of the hot comics in today's market is Marvel's *Ghost Rider*, wherein a demon on a motorcycle wreaks fiery vengeance on wrongdoers. And just about everyone knows that this Danny Ketch isn't the first Ghost Rider — especially since Johnny Blaze has turned up and told Ketch about his own career as Ghost Rider.

But Dan Ketch isn't the second Ghost Rider, either. Or even the third. He's the fourth Ghost Rider.

The original version wasn't demonic; he was a fake. He didn't ride a motorcycle, but a horse. And he wasn't even published by Marvel!

That original version first appeared in *Tim Holt* #11, published by Magazine Enterprises (better known as M.E.) in 1950. Holt was one of the popular western movie actors of the time — not as big as Gene Autry or Roy Rogers, but a big enough star to have his own comic book.

One of the back-up features, starting in #6 (in those days, almost every comic book had back-up features), was the Calico Kid. The Kid's real name was Rex Fury, and he was a U.S. Marshal.

Five issues after he was introduced he underwent a drastic transformation; he became the Ghost Rider. Still a western — and now a superhero, too. Almost immediately, he got his own title as part of the *A-1* series, as well as doing back-ups various places. (*A-1* was more or less M.E.'s equivalent of Dell's *Four Color*, or DC's *Showcase*.)

The Ghost Rider was a mere human, more in the tradition of Batman than Superman. What he had instead of super-powers was a set of gimmicks that he used to convince outlaws that they were up against a genuine ghost.

He used phosphorescent paint to give himself and his equipment a spooky white glow. He wore a glowing mask, hat, shirt, and pants, and covered all this with a long, flowing cape — a cape that glowed white on one side, and was black on the other. He could use this to disappear, entirely or partially — since he

only appeared at night, and there were no electric lights in the Old West, he was effectively invisible when wrapped in his cape with the black side out. He would swirl the cloak about to create ghostly effects. How he could see through the cape was never really explained, and some of the stunts he pulled to convince people he had supernatural powers would sure convince me— for example, to quote a caption in *Ghost Rider* #7, "By a clever use of his specially prepared cloak, **The Ghost Rider** appears to lift his head from his shoulders!"

How you do that by maneuvering a black cloak is beyond me. He also had a "magic lantern" — for you youngsters, that's the 19th-century version of a slide projector— and used it for various additional special effects, projecting images of ghosts and monsters.

Initially, the Ghost Rider tackled ordinary outlaws. Then it was outlaws who were using fake supernatural gimmicks to terrorize their victims — there was a nice irony there, as the Ghost Rider would use his own stunts to expose the bad guys' stunts, and to scare them into really believing in spooks.

And then he started running up against the *real* supernatural — by 1953 he was tackling zombies and the like. This was, after all, the early 1950s, when horror comics were hot; in addition to his own adventures, the Ghost Rider also started hosting "Tales of the Ghost Rider"— horror stories in western settings.

The *original* Ghost Rider who rode in the 1950s.

But the market collapse of the mid-fifties put an end to it all. M.E. gradually withered away, starting in 1954; they shut down for good in 1958. Their Ghost Rider, to the best of my knowledge, last appeared late in '55.

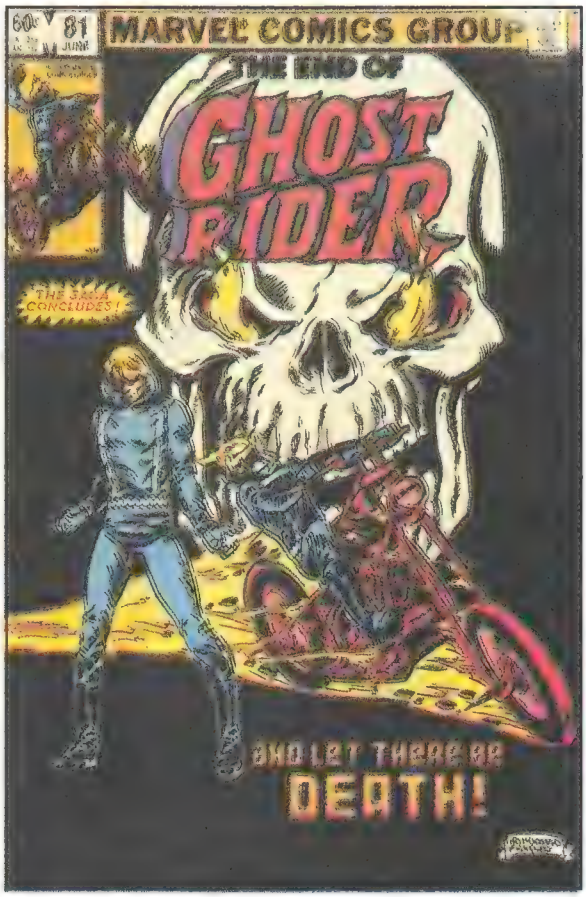
It should be mentioned that the M.E. version was drawn by Dick Ayers. Well, by 1967, Dick Ayers was at Marvel, and somebody — probably Ayers, who got plotting credit — had the clever idea of reviving the old M.E. character.

The Marvel version was schoolteacher Carter Slade, who used glowing powder and a reversible cloak to play ghost. The powder came from a mysterious meteor, and was given to Slade by a wise old medicine man. Slade, like Rex Fury, had a projector for special effects. The stories shied away from the supernatural stuff that had crept into the later M.E. stories, and stayed with fairly ordinary western villains. The series was not a hit; after seven issues it was cancelled. Six issues were reprinted in the seventies, but with the name changed to *Night Rider* — because by then the third Ghost Rider had appeared. More recently, in a run of stories in *West Coast Avengers*, he was calling himself the Phantom Rider. In 1972, in the pages of *Marvel Spotlight* #5, a motorcycle stunt-rider by the name of Johnny Blaze made a deal with Satan— in exchange for his soul, Blaze was promised that his beloved mentor, Crash Simpson, wouldn't die of the cancer that was killing him.

So Simpson died in a motorcycle crash. Blaze deserves an award of some sort for truly inept phrasing in his request.

Satan then put his mark on Blaze — at night he would transform into a flaming skeleton, able to throw hellfire around. This was supposed to be a short-term thing, because Satan would soon return and claim Johnny's soul — except that Johnny was loved by Roxanne Simpson, whose soul was so pure that her love shielded Johnny against Satan's power.

(Marvel now says it was Mephisto, rather than the real Satan — but that isn't the way it read at the time.) This seriously weird premise was the work of the new GR's creator, Gary Friedrich, and it didn't really hold up well. Visually, Ghost Rider was great, but the set-up didn't make for great stories. Almost immediately, writers began tinkering with it.



Johnny Blaze frees his soul in Ghost Rider #81.

The day/night thing went fairly early, but the trigger for the transformations varied considerably over the years.

Roxanne's purity of soul as Johnny's protection was a nuisance — it tied Blaze to a wimpy love interest, and made Satan look stupid with his constant unsuccessful attempts to pry Blaze away from her. How it got cleared up is something of a landmark in comics history. In *Ghost Rider* #9, Satan had finally gotten rid of Roxanne; he had Johnny Blaze trapped when a mysterious character walked out of the crowd and banished the Devil. This person gave no name, called himself just "a friend"— but it's pretty clear that this was Christ.

It had taken divine intervention to save Blaze.

The next feature to change was the nature of the Ghost Rider himself. At first, the fiery skull-faced creature called the Ghost Rider was just Johnny Blaze; then it was the dark, vengeful side of Blaze's personality; and finally, it turned out to be a genuine demon, Zarathos by name, who had possessed Blaze. In *Ghost Rider* #81 Zarathos was disposed of, Johnny Blaze was free, and he and Roxanne rode off into the sunset together, ending the series. That was 1983, making the third version the most successful yet, with over a decade of adventures to his credit. As for the fourth and latest, who's been around for scarcely a year—well, it remains to be seen what will become of him.

Lawrence Watt-Evans is the author of fifteen novels and thirty-three short stories, to date, as well as over a hundred articles about comic books for various publications. ✪

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PLATINUM CODE

Comics Librarianship

by Randall W. Scott

A review by Henry T. Colonna

Collecting comics is a hobby that most comics readers probably feel self-conscious about for one reason or another. Although the readers themselves know otherwise, much of the world believes that comic books are predictable stories about men and women wearing spandex and fighting each other for control of the universe.

Family members, business partners, and friends of comic readers don't understand the care and interest that comic readers devote to their collections, because, in their eyes, comic books are for adolescents. As more and more sophisticated superhuman and non-superhuman comics enter the market, particularly during the last half of the '80s, with titles like Sandman attracting musicians, painters, and writers after being exposed in mainstream magazines like *Rolling Stone*, comics are perhaps making slow progress towards becoming a respectable form of entertainment, education, and research.

Comics Librarianship, by Randall W. Scott, strongly affirms the aesthetic value of comics by promoting through detailed instructions the value, need, methodology and value of starting and maintaining a comics research library.

"[This book] strongly affirms the aesthetic value of comics"

The book makes clear in the beginning that it is not a guidebook for the hobbyist. The introduction sets up the underlying premise that comic books belong in academia, and is fortunately neither defensive nor confrontational. From this point onward, this premise is understood, and the book becomes an instructional tool for setting up a comic library using a university as a haven. Towards the end, more difficult

issues such as censorship are explored, and the book does take a stance. But in doing so, the author is not preachy or dogmatic.

There are many suggestions for a grassroots approach for anyone with the energy and desire to begin to build a comics library. The author clearly and succinctly details approaches to building collections, including fosteringrelations with local communities retailers and collectors. There is definitely insight that any comics reader would find valuable, but insight that is essential for someone who would choose to begin an actual library.

"The book becomes an instructional tool for setting up a comic library in a university"

Methods of cataloging, storying, and preserving comic books are detailed, including some ideas that are different from the methods that most collectors use. In particular, Scott proposes a thorough cataloging system unique enough to suit comic books, yet adaptable enough to work with the current Library of Congress rules. While exploring all of his ideas and suggestions, Scott remains authoritative, yet friendly and careful, detailed yet simple, clearly organized, and always professional.

This book is definitely intended to be a guidebook to someone starting a comics library, but it reaches much more deeply than that. Comics Librarianship becomes either intentionally or unintentionally a vindication for all of us who have been self-conscious about our hobby. Throughout every page, throughout every example, there is a sense of pride that all comics collectors should share. Any self-conscious feeling that a comics collector has about his hobby should definitely be alleviated by reading this book.

Currently, the commonplace existence of comic book libraries in universities seems quite far-fetched. But if this innovative book actually helps start even one library at a university, it will havedone a great service to the comics world. Credibility in academia ultimately means credibility to society. ✪

In today's comic book market, grade is one of the most important factors that influences the value of a comic book. There are many grades that fall between the ones listed below; however, the grades presented here are the ones with the most noticeable signs of

MINT: By definition, a mint comic book should appear as if it just came off the press, flawless. There should be no signs of wear inside or outside of the issue. The cover should be centered, spine should be very tight (no creases), and all corners should be sharp. The pages inside should not show any signs of aging. A MINT comic book could be worth upto 200% of the NEAR MINT value. This all depends on the scarcity and desireability of the specific comic in high grade. Most newer (70's to present) issues in Mint condition are usually valued upto 120% of NEAR MINT.

NEAR MINT: A comic book in this grade is very close to MINT. Usually, there is only one small imperfection that will keep this book from being MINT. One of these flaws may be, a cover that is slightly off center, one corner may be slightly rounded, or the spine is very tight with one tiny crease. The pages inside should show almost no signs of aging or wear, with a bright and glossy cover. The comic books listed in this guide are valued at NEAR MINT prices.

VERY FINE: A comic book in this condition will show some minor signs of aging and wear. The spine will have few slight creases, the corners might not all be sharp, and the color may have lost a little luster. There should be no folds, cuts, or markings in any way, on any of the pages. The comics in this grade are valued at 50% to 70% of the NEAR MINT value, again depending on the scarcity and demand for the specific issue.

changes in condition. Grading comics vary from person to person depending on how much they regard certain flaws or imperfections. This guide will serve to help you in the process of grading your comics.

FINE: This comic book is a good example of a well read comic. The cover may show some minor flaking, the spine shows noticeable signs of wear, pages have slightly discolored - showing signs of age, and the corners are rounded. An issue in this condition may have a slightly loose cover, especially around the staples. Although there are still no pages with cuts, folds, or missing totally. A FINE comic book will usually be valued at 30% to 50% of the NEAR MINT value.

GOOD/VERY GOOD: Comics in this range will have very noticeable signs of aging and wear. There will be spine creases, rounded corners, very minor cuts or tears, minor marks (writing), and faded colors. There shouldn't be any chunks missing. This is a very common grade for older comics. Comics in GOOD/VERY GOOD condition are valued from 10% to 30% of the NEAR MINT values.

POOR: A comic book in this condition has many defects. Some possible flaws include ripped pages, a bent spine, a small chunk missing, large creases, and very discolored or faded pages. Any comic with unnatural defects are usually considered POOR. Examples include water damage, rusty staples, tape marks, cut out coupons, missing complete pages, writing marks, or stains. A POOR comic is worth less than 10% of the NEAR MINT value.

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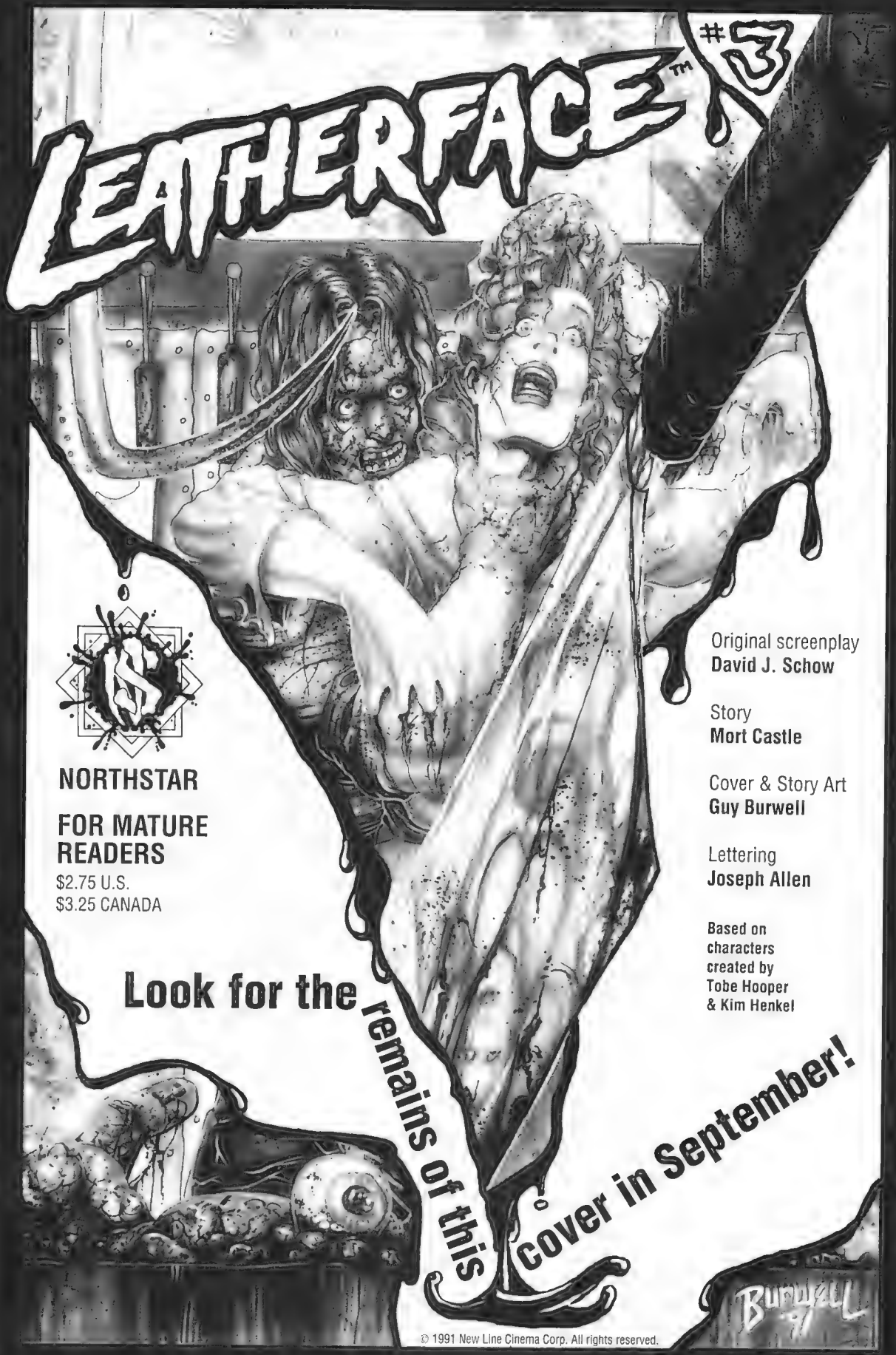
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WIZARD©

THE GUIDE TO COMICS

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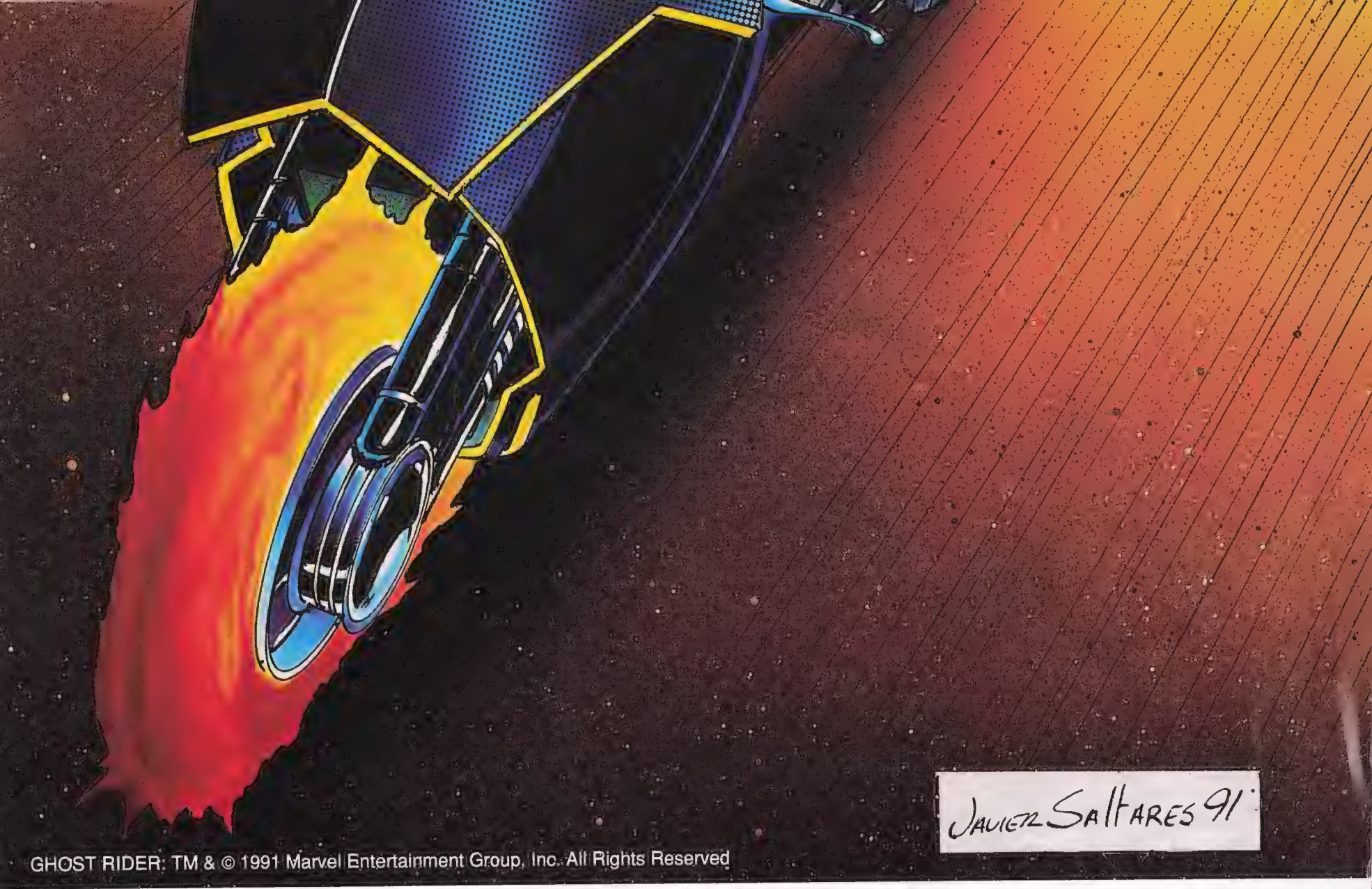

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THE WIZARD OF CARDS

STEPHEN SHAMUS

Collecting Trading Cards- The number one hobby in America today.

Sports and non-sport cards have existed for quite some time. In 1986, the baseball card market witnessed a tremendous boom. Topps was the most popular with Fleer and Donruss not too far behind. Since the mid-1980's there have been many new card companies opening up. In 1986 it was Sportflicks, in 1987 it was Classic, in 1988 it was Score, in 1989 it was Upper Deck, Bowman, Proset and Hoops. 1989 was the first year a non-sportscard received any kind of recognition. 1990 represented a huge inflow of new collectors, all wanting to get a piece of America's favorite pastime-sports. 1990 sponsored the growth of Leaf, Skybox and Starpics. Now, in 1991, it's Wild Card Football, Courtside Basketball, Proline Football, Pacific Football, Star Basketball, Topps Stadium Club and Fleer Ultra. Can you believe all these cards exist, when only six years ago there were only three baseball, one basketball, and one football set?

The huge influx of collectors sought to expand their card collections to include some non-sport trading cards. The next logical step was comic book cards. The concept was not new, however, as Marvel produced trading cards in the 1960's (which were not too popular). Now was the time for them to be truly accepted.

In 1990 Impel Marketing launched it's brand new Marvel Trading Cards Series I.

At first the cards were not flying off the shelves. Sports card traders were not enthused with the prospect of comic book cards. Where was the potential to make money?

The cards began to get very popular with the younger card and comic book collectors, and before you knew it the stores were out of them. Unopened cases of Marvel Cards are now worth in excess of $500. This incredible response sparked a wave of new non-sport trading cards to hit the market. The new card sets include Marvel Series II, MTV Music Cards, Yo MTV Raps, Desert Storm, TSR Fantasy Cards, Star Trek, Terminator 2, Little Mermaid, Bill and Ted's Bogus Journey cards, and many more. Soon to be released is an X-Force, an Incredible Hulk, and Frank Frazetta trading card sets by Comic Images. Later this year, Upper Deck, the company that brought you the Looney Toones cards will be releasing a Disney set.

Next month, a sneak peek at future trading cards. Later!

WIZQUIZ

Batman vs The Hulk...

Superman vs Spider-Man...

X-Men vs New Titans...

WAIT A MINUTE!!! What's going on here? Marvel's hottest characters taking on DC's powerhouses? Weird, but true.

A few years back, DC and Marvel used to thrill comic collectors by pitting their fan favorites against one another, and also combining their villains for the heroes to fight, like Dark Phoenix, Joker, Dr. Doom, and Darkseid. But sadly, in the middle of the Avengers vs the Justice League crossover, something happened and both companies called it quits. Since then, no new projects have been announced, and it looks like none will be. But what would you like to see? If Marvel and DC see that the fans really want to see more crossovers, they may do so. Write up and tell us what you want to see, we'll print the results and let the companies let you know how you feel.

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ADDRESS:

ANSWER:

If you need more space, please feel free to use any additional paper.

What Would Be Your Favorite Match-Up?

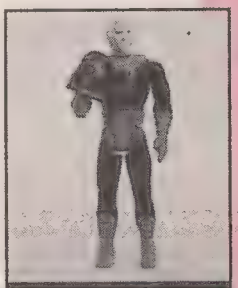
TOYING AROUND

WITH **BRIAN CUNNINGHAM**

Do any of you have any idea how difficult it is to buy a toy these days without a crazy gaze from the cashier person? For those who are ten and over might, except for those who have no scruples. I can't even look the cashier person in the eyes anymore for fear of losing my manhood.

WOLVERINE

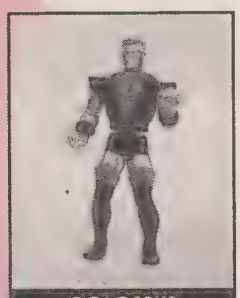
One time, when I was fifteen, I went to the local Genovese drug store with my mother and saw this beautiful looking "Super Powers" Martian Manhunter figure. I didn't know what to do; it was an unwritten law that fifteen year olds were not allowed to buy toys, and even if they were allowed, I knew the girls at the cash register. So I formulated a plan and said, "Hmm, y'know, Ma, little Kevin might enjoy this figure!" The whole store heard me, and I felt better, especially since I bought it!



MAGNETO

I have seen so many super hero toy lines come and go. I grew up on the Mego figures, and at the time, they were the best. My personal favorites from that line were definitely Green Arrow, Green Goblin and Iron Man. They were really great, and it's a shame that they stopped making them. That's all I'll say about Mego dolls for now, though, because they'll be the feature story in the next issue of Wizard.

Next came Kenner's "Super Powers" and Mattel's "Secret Wars" collections. Both were extremely popular at the time. So popular, in fact, that whenever I saw them, I got stuck with the lame figures (i.e. Darkseid and Doctor Doom). Kenner's "Super Powers," however, were far superior to Mattel's figures in craftsmanship and posability. Mattel's figures came with silly weapons and "secret message" shields; but all this aside, they still looked cool. My favorites are the black costumed Spidey and the Hobgoblin. The Kenner figures speak for themselves. Believe me, they still look incredible. My favorites are hard to name, because they all look good. Green Lantern and Dr. Fate stand out, though.



COLOSSUS

And now, we have the Toy Biz line of heroes. Merit should be given to their Marvel heroes collection, because they look pretty darn good. This brings me to their new (and definitely overdue) X-Men figures. Ten years ago, I would have given my right lung to have X-Men figures, and now I can finally have them. They were worth the wait (as you can see). My favorites are Cyclops and Nightcrawler, but everytime I look at Archangel or Storm, I love them too. Toy Biz is impressing me more and more with its Marvel figures and I can't wait to get my hands on the next batch (Venom-- hint, hint)!

CYCLOPS

Well, that's all for this month, but be back here next month for Mego's debut. Oh, and if you have any info or ideas to share, don't hesitate to write!

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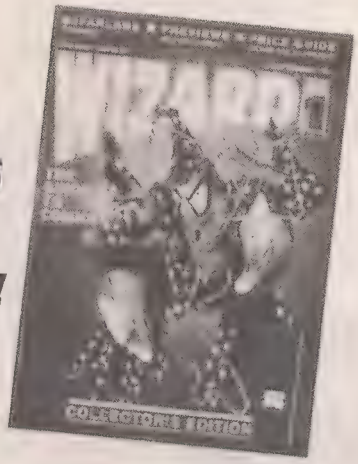

The Complete Comic Book Magazine

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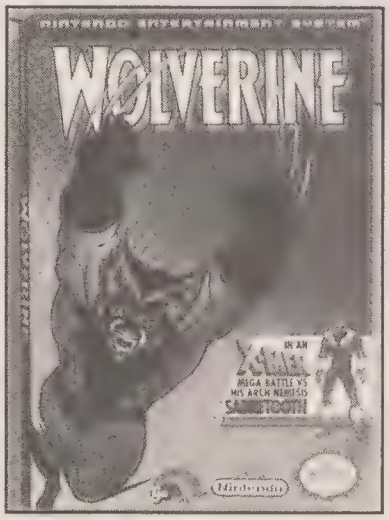
WIZARD THE GUIDE TO COMICS
VOLUME 1 ISSUE 2

SHALL WE PLAY A GAME?

Hello and welcome to the Wizard's Wonderful World of Video Games. What the old Gamemaster is going to try to do here is be informative, entertaining and maybe even downright funny at times. Controversy comes at no additional charge.

First, lets talk about the X-Men's hottest hero, Wolverine, going head to head with the Mutant Master of Magnetism, Magneto, and with his arch-enemy, Sabretooth, who may or may not be his own father!! No, were not talking about the newest issue of his comic, we're talking about LJN's newest smash cart for the NES, "WOLVERINE!" Yup, that wacky Canadian makes his solo debut in what looks to be a sizzling game filled with such cool features like the awesome "berzerker mode," which squashes your opponents. Look for this little gem to be in the toy stores soon!



Camerica: Quickly becoming the Gamemasters favorite game company, produces the Game Genie. Only available in Canada, this excellent little gadget snaps on to your Nintendo cartridges and lets you reprogram them. That's right! Make yourself invincible. Start with an infinite amount of lives. Make the game as hard or easy as you like. The Game Genie sells for about $70 in K-Mart, Toys R Us and other stores of the like in Canada.

Super NES: Yes, that's the name for the 16-bit Nintendo system which should be reaching store shelves by the time you read this. It carries a "suggested retail price" of $199.95, and will come out with Super Mario Brothers 4. Peter Mann, Nintendo Marketing V.P. expects to sell 2 million units and 6 million games by the end of 1991.

For those of you who must know, some Super NES titles include: Zelda 3, Super Bases Loaded, Gradius 3, The Simpsons, John Madden Football, Final Fantasy 2 and Super Play Action Football.

Genesis: Sega has countered the Big N by lowering the price on their Genesis System from $189 to $149. From now till September, a mail-in offer entitles you to a free Sonic, The Hedgehog game (A $55 value). What a value! Sonic is one of the most dynamic games I've ever played, and an experience that shouldn't be missed.

The story revolves around Sonic, a hedgehog who would give the Flash a run for his money. An evil scientist has transformed his animal friends into unthinking robot slaves, and it's up to Sonic to put things right. Can he zip through the seemingly endless horizontal, vertical and 360 degree flipping scenes. During this super-caffinated adventure, Sonic must travel through tubular underground tunnels, cross tumbling bridges and bounce across suspended moving plat-

forms. Whether you're right side up or upside down, Sonic The Hedgehog is more than just your average run and jump game. This challenging game merges quick thinking required by a challenging puzzle with a game that will leave you breathless.

Another cool game for the Genesis is Toe Jam & Earl, which deals with two hip-hoppin, smooth-rappin aliens from the planet Funkatron. The two connoisseurs of pop culture and junk food have a big problem; they are stranded on the weirdest, the wackiest, the oddiest planet in the universe- Earth! Can these two 'spaced' aliens gather the scattered remains of their starship (the "Righteous Rapmaster Rocket Ship"), put them back together and get off this crazy mudball? Well, with hordes of nerd herds, obsessive mad dentists, crying-baby-toting shoppers and the love inducing Cupid, it won't be easy. But who said life on Earth was? All in all, this is one cart which can't be missed!!

More upcoming Genesis titles include: Spider-Man, Swamp Thing, Decapattack (we're dying to see this one...), Valis III, Phantasy Star III, Double Dragon II, Mario Lemieux Hockey (Sega's own Super Mario!), and Jesse 'The Body' Ventura Wrestling. With the new low price, Sonic, and more than 100 titles available in the stores now, Super NES has a lot of catching up to do.

Hot on the heels of the Nintendo Gameboy is the Game Gear by Genesis. Opposed to Gameboy's black and white screen, Game Gear is in full color, has stereo sound and a back lit screen (Game Gear is awesome in the dark!). The success of Game Gear looks assured, as Sega expects to gain 25% of the one billion dollar handheld marketplace in America. The system made its debut in the fall of last year in Japan, where it sold 40,000 units in just two days...WOW! Game Gear should be available by the time you read this at a suggested retail price of $149.95 which includes the mega-hit "Columns," a $34.95 value. Watch for it!!

Bytes & Pieces:

The Gamemaster has just found out that starting in September, Sonic will replace Altered Beast as the free game when you buy a Genesis. Sega is also introducing a CD-ROM unit for the Genesis in early '92. No price yet, but it'll play 3 and 5 inch audio CD's and is designed to stack right beneath the Genesis.

Watch out for Camerica. In the next few months they will introduce three amazing items. The first is a Nintendo cart sized item that you can slip a Gameboy game into. This will allow you to play Gameboy on the NES. The next is tentatively called the Express. It's a little bigger than a Gameboy, with a color LCD screen that lets you play regular Nintendo games on the go. The prototype we saw allows you to plug in a regular NES controller, although an on-game pad is a distinct possibility. Also, in the next 6 months Camerica will release 20 games on 14 carts. Leading the pack is the Camerica Gold Quattro Series, which gives you four 512k games on one 2meg cart. And if that wasn't enough, the bold Series carts will use a custom designed super chip that lets your 8 bit Nintendo paint 16 bit quality graphics.

If anyone has got any Game Genie codes let me know. Are the game companies mentally becoming "If its not based on a comic or movie, or isn't a sequel, we're not interested?" We'll get into that in the coming months. Until then, remember- It's not real, it's only a game.

TOP 10

We keep a very close watch on all the hottest books trading hands throughout the country. Here we have listed for you the 10 most commonly sold and demanded comics.

1 X-Men #1 (E)

Artist: Jim Lee
Writer: Chris Claremont

What does it take to oust the first issue of Rob Liefelds *X-Force* from the #1 spot? Try the prestige format first issue of Jim Lee's *X-Men*, which is also the #1 selling book of all time. Can anything topple this giant from being king of the hill? We'll see next month...

2 X-Force #1

(Cable card/white UPC box)
Artist & Writer: Rob Liefeld

Bumped from the #1 spot by Jim Lee, this book maintains a strong #2 position and has a good chance of reclaiming the #1 spot next month. The variation on the UPC Box also helps add to its popularity.

3 Uncanny X-Men #281

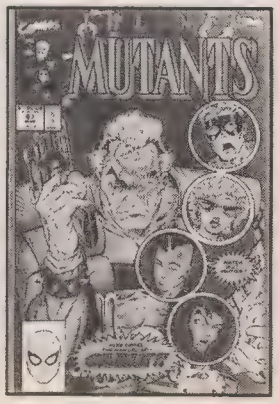
Artist: Whilce Portacio
Writer: Chris Claremont

As if the debut of hot artist Whilce Portacio wasn't enough to set this book on fire, it also introduces the new Uncanny team of Storm, Marvel Girl, Colossus, Archangel and Iceman. Watch this book — the only place its going is up.

4 New Mutants #87

Artist: Rob Liefeld
Writer: Louise Simonson

Moving from the number six to the number four position, the first appearance of the Megahot Cable is sizzling. When a bit of the popularity from from the two X-Men *books* dies down, can this book force its way into the number one spot?



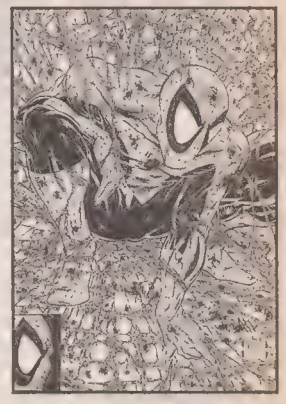
5 Uncanny X-Men #248

Artist: Jim Lee
Writer: Chris Claremont

The beginning of what led to be on the biggest news in comic history, Jim Lee's first work on the *Uncnny X-Men*. who knew at the time that this would lead to the formation of the new X-Men, and would end up shattering every sales record, including Todd McFarlane's *Spider-Man #1* and Rob Liefeld's *X-Force #1*. Very hot book.

6 Spider-Man #1 (platinum)

Artist & Writer: Todd McFarlane



Though the demand for this book is beyond belief, the sky high price tag ($450) keeps it away from the top of the list. This special edition was given one per store owner as a way to say "Thank you" for making Spider-Man #1 the best selling book of all time (this being before Mr. Liefeld and Mr. Lee set the comic world on end). This book is a gem in anyone's collection.

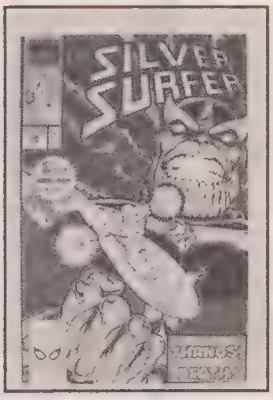
7 X-Factor #63

Artist & Writer: Whilce Portacio

With Whilce Portacio receiving so much attention on his work on *Uncanny X-Men*, his older work on *X-Factor* is really gaining popularity. The most sought after is this issue, his first work ever. His new work is so well received, this book has tremendous potential. Also keep an eye on his old work on *The Punisher* (#8-#18), they may skyrocket.

8 Silver Surfer #34

Artist: Rom Lim
Writer: Jim Starlin



With or Without the *Infinity Gauntlet*, Thanos still kicks butt. With so much attetnion focussed on books like *Silver Surfer*, *Thanos Quest* and *Infinity Gaunlet*, it all leads back to this one great issue, which featured the return of Thanos, the debut of favorite Jim Starlin and the unbelievable artistic skills of Ron Lim. This book has a promising future, and Thanos will stomp your butt if you think otherwise.

9 New Warriors #1

Artist: Mark Bagley
Writer: Fabian Nicieza

Lost amid all the hype surrounding *Spider-Man* and *Ghost Rider* last year, the *New Warriors* debuted with a very low profile. But now, with neither *Ghost Rider #1* or *Spider-Man #1* (regular edition) making an appearance here in the Top 10, the warriors hold their heads up high. If only Nightthrasher would lose that skate board though . . .

10 X-Factor #71

Artist: Larry Stroman
Writer: Peter David

With the old team joining the X-Men, all new members (Havok, Polaris, Guido, Madrox and Wolfsbane) now forming the group and the intro of the new creative team of Stroman and David, this comic is going to be HOT! HOT! HOT! This may enter the top ten at the bottom of the heap, but this is one book that'll go far.

TOP 100

Here's a list of the **TOP 100** comic books for the month **AUGUST 1991**. This lists represent the quantity of each title sold according to Diamond Comic Distributors, Inc.

1 X-Men #1- Cover E
2 X-Men #1- Cover A
3 X-Men #1- Cover C
4 X-Men #1- Cover B
5 X-Men #1- Cover D
6 Uncanny X-Men #281
7 X-Force #3
8 X-Factor #71
9 Spider-Man #15
10 Infinity Gauntlet #4
11 Ghost Rider #18
12 Wolverine #47
13 Armageddon 2001 #2
14 Amazing Spider-Man #352
15 Deathlok #4
16 Silver Surfer #56
17 Silver Surfer #57
18 Punisher #53
19 Excalibur #42
20 NFL Superpro #1
21 War of the Gods #2
22 Batman: Legends of the Dark Knight #23
23 Detective Comics Annual #4
24 Wonder Man #2
25 Marvel Comics Presents #86
26 Marvel Comics Presents #87
27 Batman #470
28 Incredible Hulk #386
29 Adventures of Superman Annual #3
30 Justice League Europe Annual #2
31 New Warriors #16
32 Punisher War Journal #35
33 Daredevil #297
34 Deathstroke the Terminator #3
35 Darkhawk #8
36 Sleepwalker #5
37 Punisher: Family Affair Special
38 Detective Comics #637
39 Avengers #340
40 Spectacular Spider-Man #181
41 Guardians of the Galaxy #17
42 Web of Spider-Man #81
43 Superman: The Man of Steel #4
44 Batman: The Holy Terror
45 Terminator: Secondary Objectives #2
46 Fantastic Four #357
47 Ragman #1
48 Original Ghost Rider Rides Again #4
49 Giant Size X-Men #1- Reprint Ed.
50 Quasar #27
51 Namor the Sub-Mariner #19
52 Thor #437
53 Captain America #393
54 Avengers #339
55 Avengers West Coast #75
56 Action Comics #670
57 Iron Man #273
58 Avengers West Coast Annual #6
59 Green Lantern #17
60 Punisher P.O.V. #4
61 Superman #60
62 What If? #30
63 Justice League Europe #31
64 Shield #28
65 Justice League America #55
66 Adventures of Superman #483
67 Spider-Man Saga #4
68 Terminator 2 #3
69 Death's Head #1
70 Adventures of Captain America #2
71 Flash #55
72 Web #2
73 New Titans #80
74 She-Hulk #32
75 Legion of Super-Heroes #23
76 Alpha Flight #101
77 Sandman #31
78 Star Trek- The Modala Imperative #4
79 Captain Planet #1
80 Star Trek- The Modala Imperative #3
81 L.E.G.I.O.N. 91 #32
82 Star Trek #24
83 Magnus: Robot Fighter #6
84 Queen of the Damned #1
85 Fly #3
86 Justice Society of America #7
87 Comet #4
88 Legend of the Shield #4
89 Marvel Super Heroes #7
90 Demon #16
91 Hawkworld #16
92 Wonder Woman #59
93 Teenage Mutant Ninja Turtles #36
94 Bill & Ted's Comic Book #1
95 Star Trek: The Next Generation #24
96 Moon Knight #31
97 X-Men Classic #64
98 Green Arrow #53
99 Jaguar #3
100 Doctor Fate #33

TOP 10

Here's a list of the **TOP 10** comic books sold in **AUGUST 1990.**

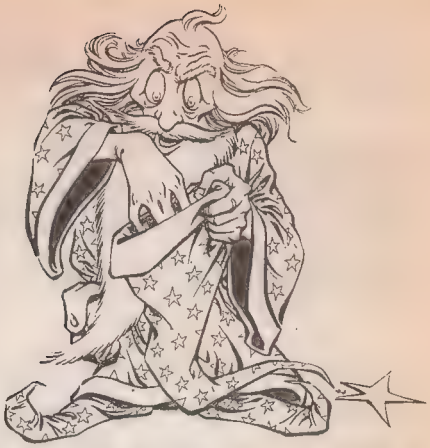
1 Spider-Man #5
2 X-Men #271
3 Batman #457
4 Amazing Spider-Man #342
5 Fantastic Four #347
6 Batman: Legends of the Dark Knight #14
7 X-Factor #61
8 Aliens vs Predator #3
9 Marvel Comics Presents #64
10 New Mutants #96

TOP 10

Here's a list of the **TOP 10** comic books sold in **AUGUST 1989.**

1 Legends of the Dark Knight #2
2 Batman #442
3 X-Men #256
4 Detective Comics #609
5 Wolverine #19
6 Amazing Spider-Man #327
7 Excalibur #17
8 X-Factor #49
9 New Titans #61
10 Punisher #28

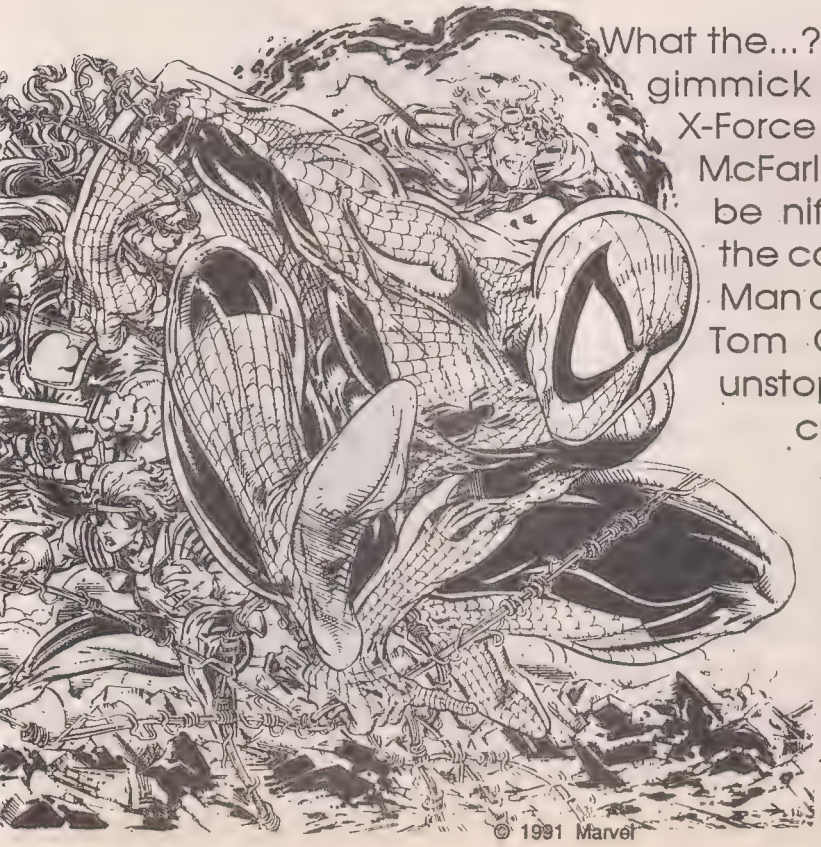
Picks From The Wizard's Hat



HERE'S A LISTING OF THE HOTTEST BOOKS SHIPPING IN SEPTEMBER

Hey, This Book Is Sideways!

Title: ***Spider-Man #16***
Artist: Todd McFarlane
Writer: Todd McFarlane
Cover Price: $1.75



What the...?!? Oh, I get it, it's a cute gimmick to help sell this neat X-Force crossover. This being Todd McFarlane's last issue, it should be nifty. Anyway, can even the combined might of Spider-Man and X-Force defeat Black Tom Cassidy and the near unstoppable Juggernaut, rescue former New Mutant Sunspot and prevent one of the World Trade Center's Twin Towers from being blown apart? Gosh, with all this going on, how can they fit it all into one book? Ah-ha! They can't, which leads us to...

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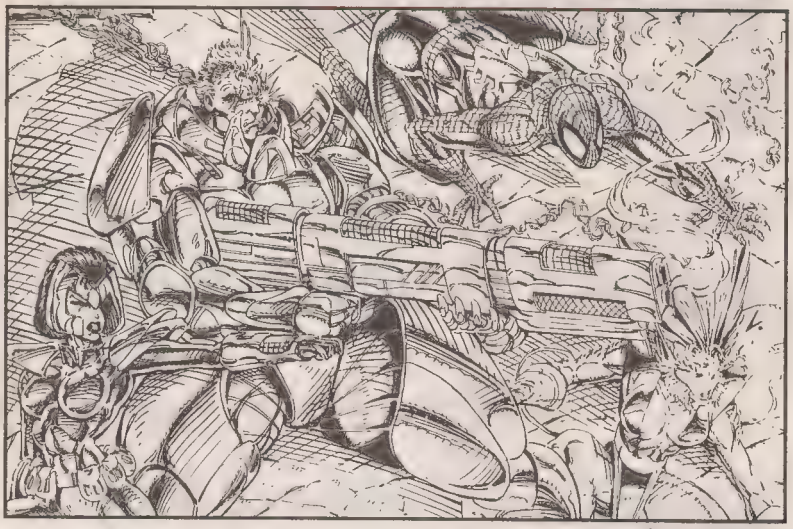
Hey, This Book Is Sideways, Too!!!

Title: ***X-Force #4***
Artist: Rob Liefeld
Writer: Rob Liefeld/Fabian Nicieza
Cover Price: $1.00



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Yay! Rob & Todd are doing a really cool story! Part two of "Sabotage" (Spidey #16 was part one) sees one of the Twin Towers reduced to rubble, Black Tom Cassidy defeated, and the Juggernaut making his escape towards the east river. Can even X-Force and Spider-Man make sure that the Juggernaut pays for his crimes, or at least say that he's sorry? Boy, we'd suggest this book even if it was printed vertically. Can anything be better than this?

Armageddon Continues

Title: ***Armageddon: Alien Agenda***
Artist: Den Jurgens
Writer: Jonathan Peterson
Cover Price: $1.00

© 1991 DC Comics

Monarch and Waverider, now thrown into Earth's prehistoric past due to events in Armageddon 2001 #2, continue their life and death struggle. During the battle, an alien armada lands on Earth, claiming it as their own. Can Monarch and Waverider put aside their differences and defeat a common foe, or will Monarch embark on his own, hoping to come out ahead. This four part mini-series continues where the original Armageddon left off, and sets the stage for the upcoming Waverider maxi-series.

Very Spooky Stuff

Title: ***Legion Of The Night #1***
Artist: Whilce Portacio
Writer: Steve Gerber
Cover Price: $4.95

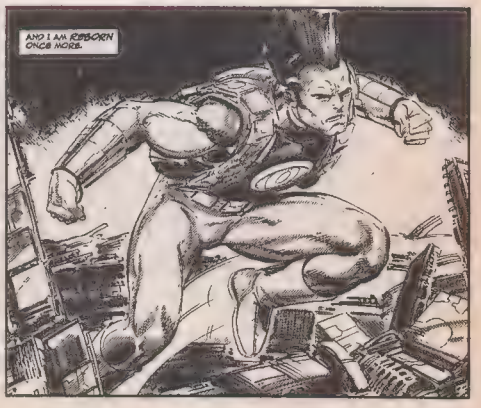
© 1991 Marvel

New *Uncanny X-Men* artist Whilce Portacio (with the help of inker extraordinaire Scott Williams) brings Steve Gerber's horrific new two part mini-series to life. The story revolves around the living corpse Charles Blackwater, now possessed by the spirit known as Legion. His mission: to prevent the bizarre cult known as The Fellowship from awakening the dragon known as Fin Fang Foom from his dream-filled slumber. If he fails, it will start a chain of events which will signal the end of the world. This book starts off Marvel's "Harvest of Evil," the horror promotion running through October.

One Man Army Corps

Title: ***OMAC #1***
Artist: John Byrne
Writer: John Byrne
Cover Price: $3.95

To save the future, someone must recreate the past. This is where OMAC and Brother Eye come in. Can he travel backwards through time and stop Mr. Big before he changes history, and can he undo the damage already done? Even with the help of the Global Peace Agency and the all-knowing Brother Eye, can OMAC set things straight? The series takes place in the not too distant future, and spans the entire timeline.



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... Up In Flames

Title: ***Uncanny X-Men #282***
Artist: Whilce Portacio
Writer: John Byrne
Cover Price: $1.00

A major turning point in the lives of the X-Men, as the Hellfire Club teeters on the brink of total destruction at the hands of the Upstarts, the evil new mutant team introduced last issue. This all battle issue looks to be unbelievable, so don't let all the attention on the new X-Men title force you to overlook this great book! All this and the team of Portacio/Byrne is making this a milestone event.

Marvel Team-Up

Title: ***Amazing Spider-Man #353***
Artist: Mark Bagley
Writer: Al Milgrom
Cover Price: $1.00

It sure LOOKS like a Marvel Team-Up. This is the beginning of the six part "Round Robin: Revenge of The Sidekick" bi-weekly series. The story revolves around Moon Knight's one-time sidekick Midnight, who was transformed into a spiteful cyborg by the Secret Empire. Now Midnight is loose, and he's going to cause one huge brawl, including the likes of Moon Knight, The Punisher, Darkhawk, Night Thrasher, Nova, Thunderball and, of course, old Web-Head himself. This is one blockbuster you're not gonna want to miss.

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PICKS FROM THE WIZARD'S HAT

Amazing Spider-Man #354 — **Marvel**
Round Robin pt.2 of 6- If the Punisher, Darkhawk and Nova isn't enough for you, Spider-Man appears in this comic, too.

Batman #471 — **DC Comics**
Investigating a series of robberies leads the Dark Knight into a confrontation with Killer Croc.

Black Canary #1 — **DC Comics**
Black Canary teams up with anti-drug activists to clean up the Seattle neighborhood.

Captain America #394 — **Marvel**
Just as Cap & Diamondback reach a turning point in their relationship, the Red Skull returns.

Child's Play 3 #2 — **Innovation**
Chucky's back again, turning student against student in a co-ed military academy, with deadly results.

Daredevil #298 — **Marvel**
The Fall of Kingpin #2 of 4- Why is Nick Fury and SHIELD stopping Daredevil from taking down the Kingpin?

Dark Horse Presents #54 — **Dark Horse**
Frank Miller completes his acclaimed "Sin City" story. This issue also has an eight page preview of John Byrne's new upcoming series, "The Next Men."

Deathlok #5 — **Marvel**
The Cybernet Sage #1 of 4- Guest starring the X-Men and the Fantastic Four! Deathlok battles Mechadoom.

Deathstroke The Terminator #4 — **DC Comics**
Can Deathstroke take down the Ravager before all of Washington DC is destroyed in a nuclear explosion?

Detective Comics #638 — **DC Comics**
Batman must track down a walking time bomb before all of Gotham is destroyed.

Excalibur #43 — **Marvel**
This is it! Finally, Nightcrawler and Captain Britain fight it out with Meggan's love as the prize! Will the fight mean the end of Excalibur as a team? Artwork and writing done by Alan Davis.

Freddy's Dead: The Final Nightmare #1 — **Innovation**
The movie adaption of Nightmare on Elm Street 6, which will be the last Freddy movie.

Ghost Rider #19 — **Marvel**
Mephisto creates a super hero to challenge the Ghost Rider.

Green Lantern #18 — **DC Comics**
Guy Gardner fights Goldface and the UN shuts down the Justice League.

The Griffin #1 — **DC Comics**
What happens when a boy is made into a superhero on an alien world? He runs home, with the aliens right behind him! First of a six part mini series.

Horus, Son of Osiris #1 — **AC Comics**
Who is the mysterious boy who challenges the rule of 18th Dynasty Egypt? Could he really be Horus, the avenging son of Osiris? This is a deluxe edition, high quality book.

Incredible Hulk #387 — **Marvel**
The Hulk fights the Israeli super-heroine Sabra with the life of a child who may be the next Hitler on the line.

Infinity Gauntlet #5 — **Marvel**
The whole universe is being destroyed as Thanos fights all of Marvel's cosmic super-powers!! Even worse, someone steals the Infinity Gauntlet!

Iron Man #274 — **Marvel**
Tony Stark and James Rhodes both wear armor to fight the Mandarin, but when Mandarin loses his rings, the whole world may be in danger. Written by John Byrne.

Justice League America #56 — **DC Comics**
Breakdowns pt.7- The United Nations revokes the JLA's charter and kicks both Justice League teams out of their embassies.

Justice League Europe #32 — **DC Comics**
Breakdowns pt.8- After both teams have been forced to move to the old J.L. mountain HQ, Flash, Blue Beetle and The Elongated Man go out to find some answers.

Legends of Dark Knight #24 — **DC Comics**
Flyer pt.1 of 3- Batman must fight an aerial assassin in an experimental battlesuit.

L.E.G.I.O.N. '91 #33 — **DC Comics**
The mysterious Iceman has killed one of Lobo's dolphins! It's time for revenge, Lobo style.

Legion of Super Heroes #24 — **DC Comics**
The Legion can't stop Darkseid from creating a super-being, while Lobo and Furball have their final confrontation.

Magnus: Robot Fighter #7 — **Valiant**
Magnus meets Rai, the Robot Fighter of Japan. The coupons from issues 1-8 can get you a copy of Magnus: Robot Fighter #0 (which is a limited run), featuring a Barry Windsor-Smith trading card.

Namor #20 — **Marvel**
Namorita finds out she's just a clone, while we find out what's really happened to Iron Fist. Story and art by John Byrne.

New Warriors #17 — **Marvel**
The Fantastic Four, Silver Surfer and the New Warriors take on Terrax for the final battle.

Predator: Cold War #1 — **Dark Horse**
Predators usually hunt in hot places, but now they've come to freezing Siberia, in the heart of Russia!

Punisher #58 — **Marvel**
Police-men back the Punisher into a corner, leaving him two choices: Will he kill the police officers in order to escape, or will he surrender? Things go from bad to worse. Part 2 of 7.

Punisher War Journal #36 — **Marvel**
The Punisher protects a radio host after he receives death threats.

Ragman #2 — **DC Comics**
Rory Regan learns just how much power is in the rags.

Sandman Special #1 — **DC Comics**
Sandman's son, Orpheus, journeys to Hades to find his dead wife. Special glow in the dark cover!

Silver Surfer #58 — **Marvel**
The Surfer's old Defenders teammates, Sub-Mariner, the Hulk, and Dr. Strange help him deal with the pain Thanos gave him. Art by Ron Lim.

Sleepwalker #6 — **Marvel**
Spider-Man finishes his guest appearance as Sleepwalker begins a 3 issue Infinity Gauntlet Crossover.

Terminator: Secondary Objectives #3 — **Dark Horse**
Can Lieutenant Sloane catch the Terminator Z000.M before it kills just about everyone in Los Angeles? And even if he does catch it, can he really stop the ultimate killing machine?

Twilight Zone Vol 2 #1 — **Now**
All new Twilight Zone stories! In "The Big Dry," a man, a woman, and a child meet a really, really big monster in the desert.

WAR OF THE GODS CROSSOVERS

Wonder Woman #60 — **DC Comics**
The heroes mourn the first casualty of the War: Wonder Woman!

Demon #17 — **DC Comics**
Etrigan takes over Jason's body and falls in love with Wonder Woman's dead spirit.

New Titans #81 — **DC Comics**
The Titans are forced to invade Mount Olympus to save Troia, but will they be in time?

War of the Gods #3 — **DC Comics**
Lobo learns Captain Marvel's secret, as the heroes attack Circe's island. The Direct Market edition has mini posters of Batman, Captain Marvel, Hawkman & Hawkwoman, Ares & Mars. By George Perez.

War of the Gods #4 — **DC Comics**
After the death of Wonder Woman, the fight moves to New Olympus, where the fate of all creation hangs in the balance. Meanwhile, the final secret of Captain Marvel is revealed. The Direct Market edition features mini posters of Troia, Flash, Superman, and Black Adam. By George Perez.

What If? #31
What if Spider-Man had kept the Captain Universe powers? Watch as Spidey destroys his old enemies Hobgoblin and Venom.

Wolverine #48 — **Marvel**
Logan investigates Sabretooth's past and uncovers disturbing truths about his own origins.

X-Factor #72 — **Marvel**
The action heats up as the mystery of who shot Jamie Madrox is revealed.

X-Men #2 — **Marvel**
The X-Men must journey to Asteroid M for an all out battle with Magneto. Written by John Byrne, art by Jim Lee.

NUMBER 1 RELEASES FOR THE MONTH

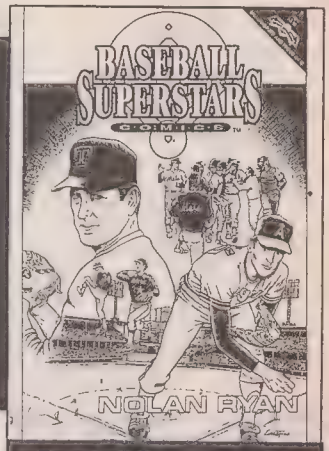
Comic book collectors place a great deal of importance on the # 1 issues; since, it's tricky to determine whether a book will succeed. You have to choose your comics very carefully and wisely. # 1 issues have been known to appreciate considerably when a series becomes very popular. Here we have compiled for you all the # 1 issues shipping for September. Happy Hunting!

Black Canary #1

©1991 DC Comics

Pirates

©1991 Marvel



Baseball Superstars #1

©1991 Revolutionary

TITLE	PUBLISHER
Alfred Hichcock's Psycho #1	Innovation
Angry Shadows #1	Innovation
Baseball Superstars #1:Nolan Ryan	Rock N Roll
Billi 99 #1	Dark Horse
Black Canary #1 (of 4)	DC Comics
Captain Confederacy #1 (of 4)	Epic
Cybercrush: Robots in Revolt #1	Fleet./Quality
Dadaville #1	Caliber
Dan Turner: The Star Chamber #1	Eternity
Dante's Inferno #1	Caliber
Deadline USA #1	Dark Horse
Dollman #1	Eternity
Elementals: Sex, Lies, Sans Videotape Special #1	Comico
Eternals: Herod Factor #1	Marvel
Freddy's Dead #1	Innovation
The Ghosts of Dracula #1	Eternity
The Griffin #1 (of 6)	DC Comics
Hellraiser: Book of the Damned #1	Epic
Horus, Son of Osiris #1	AC Comics
Icicle #1	Hero
Jeremiah: The Hunters #1	Adventure
Kato of The Green Hornet #1	Now
Madonna #1	Personality
Legion of the Night #1 (of 2)	Marvel
New Frontiers #1	Evolution
Night of The Living Dead #1	Fantaco
OMAC #1 (of 4)	DC Comics
The Pirates of Dark Waters #1 (of 6)	Marvel

TITLE	PUBLISHER
Planet of The Apes Annual #1	Adventure
Predator: Cold War #1	Dark Horse
The Real Ghostbusters Special #1	Now
Rio Kid #1	Eternity
Scooby Doo Where Are You? #1	Harvey
She is...Silkie #1	Earth Prime
Sleeze Brothers #1	Epic
Spider-Man Saga #1 (of 4)	Marvel
Tomb of Dracula #1 (of 4)	Marvel
Trancers Prestige Edition #1	Eternity
The Twilight Zone Vol 2 #1	Now

Kato #1

©1991 Now

SHIPPING FOR THE MONTH OF SEPTEMBER

The Wizard has compiled the comic books shipping in September. The most current list of comics will be updated every month to make sure you can follow exactly which of your favorite comics will be available for purchase each week. All the books appear in alphabetical order, with the issue number and respective publisher.

Namor #20

©1991 Marvel

Legion Of The Night #1

©1991 Marvel

Excalibur #43

©1991 Marvel

COMIC BOOKS SHIPPING THE WEEK OF SEPTEMBER 3RD

Akira #31	Epic	Legion of the Night #1 (of 2)	Marvel
Avengers West Coast #76	Marvel	Married With Children #3	Now
Betty & Veronica #46	Archie	Marvel Comics Presents #88	Marvel
Bill & Ted's Comic Book #2	Marvel	Namor the Sub-Mariner #20	Marvel
Captain America #394	Marvel	Nightmares on Elm Street #3	Innovation
Captain Confederacy #1 (of 4)	Epic	NFL Superpro #2	Marvel
Daredevil #298	Marvel	The Pirates of Dark Waters #1 (of 6)	Marvel
Darkhawk #9	Marvel	Punisher #54	Marvel
Darkwing Duck #2 (of 4)	Disney	Scorched Earth #3	Tundra
Donald Duck Adventures #19	Disney	Sketchbook #5	Tundra
Eternals: Herod Factor #1	Marvel	She-Hulk #33	Marvel
Excalibur #43	Marvel	Twilight Zone Vol.2 #1	Now
The Green Hornet #3	Now	Uncanny X-Men #282	Marvel
Jughead Jones Digest #72	Archie	Web of Spider-Man #82	Marvel
Koosh Kins #2	Archie		

COMIC BOOKS SHIPPING THE WEEK OF SEPTEMBER 10TH

Akira Trade Paperback #3	Epic	Hawkworld #17	DC Comics
Alf #47	Marvel	Jughead #28	Archie
Alien Legion: Slaughterworld	Epic	Kato of The Green Hornet #1 (of 4)	Now
Alpha Flight #102	Marvel	Original Ghost Rider Rides Again#5(of7)	Marvel
Amazing Spider-Man #353	Marvel	Quasar #28	Marvel
Angry Shadows #1	Innovation	Ragman #2 (of 8)	DC Comics
Archie Andrews W.A.Y. Digest #77	Archie	Roger Rabbit's Toontown #5	Disney
Barbie #11	Marvel	Savage Sword of Conan #191	Marvel
Chip 'N Dale Rescue Rangers #19	Disney	Shadow of the Torturer	Innovation
Deathstroke the Terminator #4	DC Comics	Silver Surfer #58	Marvel
Epic Lite	Epic	Sleepwalker #6	Marvel
Flash #56	DC Comics	Spider-Man Saga #1 (of 4)	Marvel
Ghost Rider #19	Marvel	Star Trek #25	DC Comics
The Griffin #1 (of 6)	DC Comics	Superman: The Man of Steel #5	DC Comics
Groo the Wanderer #83	Epic	TMNT Adventures #27	Archie

SHIPPING FOR THE MONTH OF SEPTEMBER

Deathstroke #4

©1991 DC Comics

Tomb of Dracula

©1991 Marvel

Wonder Man #3

©1991 Marvel

Thor #438	Marvel	The Web #3	Impact
Tomb of Dracula #1 (of 4)	Marvel	Wolverine #48	Marvel
Toxic Avenger #8	Marvel	Wonder Man #3	Marvel
Walt Disney's Comics and Stories #566	Disney	Wonder Woman #60	DC Comics
War of the Gods #3 (of 4, Direct)	DC Comics	Zorro #12 (of 12)	Marvel
War of the Gods #3 (of 4, Newsstand)	DC Comics		

COMIC BOOKS SHIPPING THE WEEK OF SEPTEMBER 17TH

Archie #394	Archie	Guardians of the Galaxy #18	Marvel
Avengers #341	Marvel	Hellblazer #47	DC Comics
Batman #471	DC Comics	Incredible Hulk #387	Marvel
Betty & Veronica Digest #52	Archie	Infinity Gauntlet #5 (of 6)	Marvel
Conan #250	Marvel	The Jaguar #4	Impact
The Demon #17	DC Comics	Justice League America #56	DC Comics
Double Dragon #5 (of 6)	Marvel	Justice Society of America #8	DC Comics
Dr. Who Magazine #178	Marvel	Knights of Pendragon #16	Marvel
Excalibur #44	Marvel	Legion of Super-Heroes #24	DC Comics
Freddy's Dead: The Final Nightmare #1	Innovation	Lost In Space #3	Innovation
Generation Zero	DC Comics	Marvel Age #106	Marvel
GI Joe #118	Marvel	Marvel Comics Presents #89	Marvel
		Marvel Tales #255	Marvel

GI Joe #118

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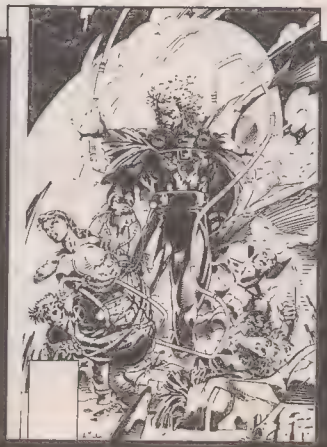

X-Men #2

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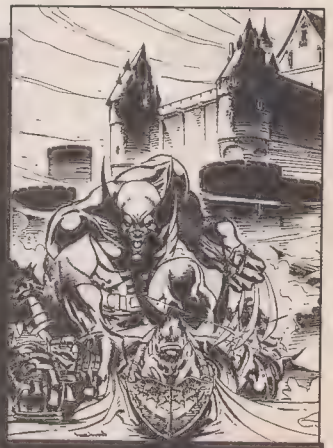


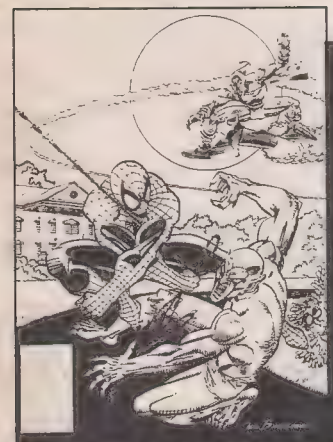
Wolverine:Rahne of Terra

©1991 Marvel

SHIPPING FOR THE MONTH OF SEPTEMBER

Metropol #9	Epic	Sgt. Rock Special #18	DC Comics
Mickey Mouse Adventures #19	Disney	Shade the Changing Man #17	DC Comics
New Titans #81	DC Comics	SHIELD #29	Marvel
Nightbreed #12	Epic	Sleeze Brothers #1	Epic
OMAC #1 (of 4)	DC Comics	Spider-Man #16	Marvel
Outlaws #3 (of 8)	DC Comics	Superman #61	DC Comics
Punisher #55	Marvel	Tale Spin #7	Disney
Quantum Leap #2	Innovation	Uncle Scrooge #261	Disney
The Question Quarterly #4	DC Comics	Veronica #18	Archie
The Real Ghostbusters Special #1	Now	What If? #31	Marvel
Robocop #21	Marvel	Wolverine: Rahne of Terra	Marvel
Sandman #32	DC Comics	X-Factor #72	Marvel
		X-Men #2	Marvel

COMIC BOOKS SHIPPING THE WEEK OF SEPTEMBER 24TH



Spectacular Spider-Man

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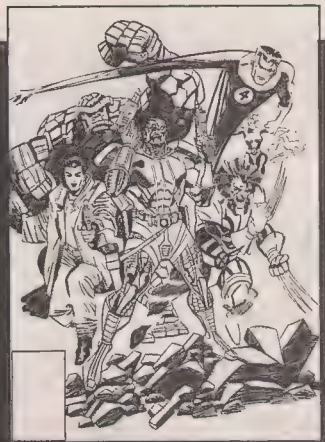

Deathlok #5

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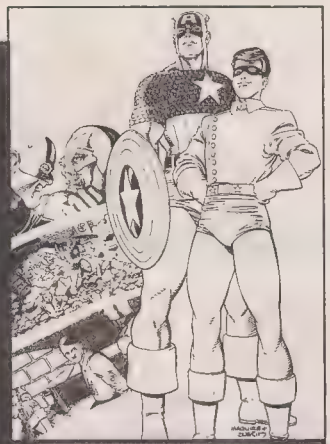

Adv. Of Capt. America #3

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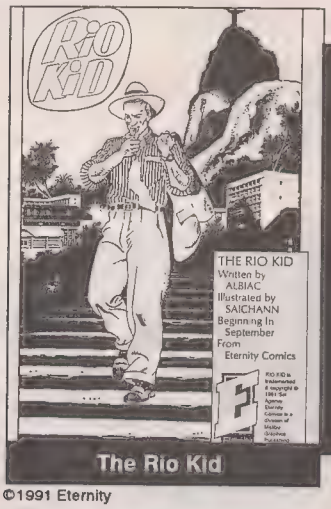
Adventures of Captain America #3 (of 4)	Marvel	Legend of the Shield #5	Impact
Adventures of Superman #484	DC Comics	LEGION 91 #33	DC Comics
Alfred Hitchcock's Psycho #1	Innovation	Moon Knight #32	Marvel
Amazing Spider-Man #354	Marvel	The Nam #62	Marvel
Animal Man #41	DC Comics	Phantom Of The Opera Graphic Novel	Innovation
Archie's Double Digest #56	Archie	Punisher War Journal #36	Marvel
Barbie Fashion #11	Marvel	Roger Rabbit #19	Disney
Black Canary #1 (of 4)	DC Comics	Sandman:Death Watch	DC Comics
Captain Planet #2	Marvel	Silver Surfer #59	Marvel
Child's Play 3 #2	Innovation	Spectacular Spider-Man #182	Marvel
Conan Saga #56	Marvel	Spelljammer Comics #15	DC Comics
Deathlok #5	Marvel	Star Trek: The Next Generation #25	DC Comics
Dr Strange #35	Marvel	Starman #40	DC Comics
Ducktales #19	Disney	Superman Archives #3	DC Comics
Fantastic Four #358	Marvel	Swamp Thing #113	DC Comics
Green Lantern #18	DC Comics	Thor #439	Marvel
Hellraiser: Book of the Damned #1	Epic	What The-?! #15	Marvel
Iron Man #274	Marvel	World of Archie #627	Archie
Interview with the Vampire #2	Innovation	X-Force #4	Marvel
New Warriors #17	Marvel	X-Men Classic #65	Marvel

SHIPPING FOR THE MONTH OF SEPTEMBER

INDEPENDENTS SHIPPING IN SEPTEMBER

All-Sports Comics: Muhammad Ali #3	All-Pro Sports	Flaming Carrot #26	Dark Horse
Angry Shadows #1	Innovation	Flash Gordon Vol 2: Three Against Ming	Kitchen Sink
Badlands #3	Dark Horse	The Force of Buddha's Palm #39	Jademan
Back to the Future #2	Harvey	Gamepro Vol 3 #10	IDG
The Beatles Experience #5	Revolutionary	The Ghosts of Dracula #1	Eternity
Billi 99 #1	Dark Horse	Horus, Son of Osiris #1	AC Comics
Blast! #5	John Brown	Icicle #1	Hero
Blood Junkies #2	Eternity	Indiana Jones & The Fate of Atlantis #4	Dark Horse
The Blood Sword #39	Jademan	Interview With The Vampire #2	Innovation
The Blood Sword Dynasty #26	Jademan	The Iron Marshal #16	Jademan
Bronx #3	Eternity	The Jack Kirby Treasury	Eclipse
Captain Harlock: Deathshadow Rising #5	Eternity	Jason & The Argonauts #4	Caliber
Casper #6	Harvey	Jeremiah: The Hunters #1	Adventure



The Rio Kid

©1991 Eternity

Solar, Man Of The Atom

©1991 Valiant

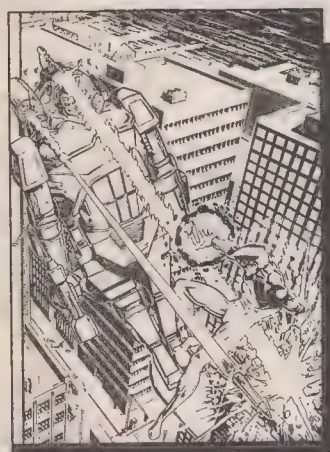
The Spirit

©1991 Kitchen Sink

Chaval Noir #22	Dark Horse	Jeremiah: The Hunters #2	Adventure
Chronos Carnival Graphic Novel	Fleetway/Quality	Judge Dredd #59	Fleetway/Quality
Complete Mad Library Vol 1	EC Comics	Judge Dredd: The Judge Child Quest	Fleetway/Quality
Complete Mad Library Vol 2	EC Comics	The Killing Stroke #4	Eternity
Cybercrush: Robots in Revolt #1	Fleetway/Quality	The Law of Dredd #29	Fleetway/Quality
Dadaville #1	Caliber	Livingstone Mountain #3	Adventure
Dan Turner: The Star Chamber #1	Eternity	Logan's World #5	Adventure
Dante's Inferno #1	Caliber	MACH 1 #7	Fleetway/Quality
Dark Horse Presents #54	Dark Horse	Mad Super Special #81	Mad
Deadface: Doing the Islands w Bacchus #3	Dark Horse	Madonna #1	Personality
Deadline USA #1	Dark Horse	Magnus: Robot Fighter #7	Valiant
Deathworld Book III #3	Adventure	The Mantus Files #2	Eternity
Dollman #1	Eternity	The Mask #2	Dark Horse
Drunken Fist #39	Jademan	Megalith #9	Continuity
Electronic Gaming Monthly #27	Sendai	Metal Bikini #6	Eternity
Elementals #21	Comico	Monolith Limited Series #3	Comico
Elementals: Sex, Lies, Sans		Ms Mystic #10	Continuity
Videotape Special #1	Comico	The Mummy #11	Millenium
Felix the Cat #3	Harvey	The New Crew: Jonathan Frakes #2	Personality
Femforce #41	AC Comics	New Frontiers #1	Evolution

SHIPPING FOR THE MONTH OF SEPTEMBER

New Frontiers #2	Evolution	Shuriken #4	Eternity
Night of The Living Dead #1	Fantaco	Solar, Man of the Atom #4	Valiant/Voyager
Night's Children #4	Fantaco	The Spirit #83	Kitchen Sink
Ninja High School #29	Eternity	Sports Personalities: #3 R. Henderson	Personality
Oriental Heroes #39	Jademan	Splatter #2	Northstar
Outlanders #33	Dark Horse	Taken Under Special	Caliber
Personality Comics: Basinger/Keaton #9	Personality	Tales From the Crypt #4	EC Comics
Planet of the Apes #17	Adventure	Tales From the Crypt Set	EC Comics
Planet of the Apes Annual #1	Adventure	Teenage Mutant Ninja Turtles #39	Mirage Studios
Predator: Cold War #1	Dark Horse	TMNT: Challenges	Mirage Studios
Quivers #2	Caliber	Terminator: Secondary Objectives #3	Dark Horse
Race of Scorpions #3	Dark Horse	Terminator: Tempest Limited Hardcover	Dark Horse
Richie Rich #6	Harvey	Terror on the Planet of the Apes #4	Adventure
Rio Kid #1	Eternity	Trancers Prestige Edition #1	Eternity
Robin Hood Book Three	Eclipse	Usagi Yojimbo #31	Fantagraphics
Robotech II: The Sentinels Book II #9	Eternity	Valiant Efforts #3	Valiant
Rock N' Roll Comics #37	Revolutionary	The Vampire Lestat Trade Paperback	Innovation
Rock N' Roll Comics #38	Revolutionary	Vampirella #1	Dark Horse
Scooby Doo Where Are You?	Harvey	Vault of Horror #3	EC Comics
Shackles #3	Greater Mercury	The Venus Wars #6	Dark Horse
		Vortex Limited Series #3	Comico
She is...Silkie #1	Earth Prime	What's Michael? Book Three	Eclipse



The Comet #5

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NFL Superpro

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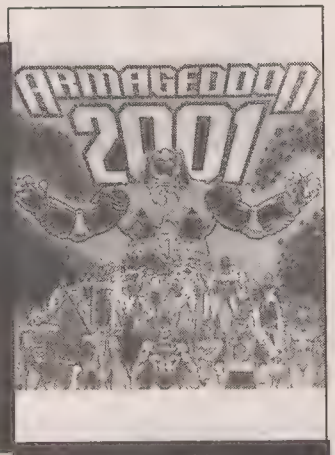

Armageddon

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COMIC BOOKS SHIPPING THE WEEK OF OCTOBER 1ST

Action Comics #671	DC Comics	Justice League Europe #32	DC Comics
Akira #32	Marvel	Legion of Night #2	Marvel
Armageddon: The Alien Factor #1	DC Comics	Marvel Comics Presents #90	Marvel
Avengers West Coast #77	Marvel	Namor the Sub-Mariner #21	Marvel
Captain America #395	Marvel	NFL Superpro #3	Marvel
Captain Confederacy #2	Marvel	Pirates of Dark Water #2	Marvel
The Comet #5	DC Comics	The Psycho #3	DC Comics
Daredevil #299	Marvel	Punisher #56	Marvel
Darkhawk #10	Marvel	She-Hulk #34	Marvel
Detective Comics #638	DC Comics	Suicide Squad #59	DC Comics
Excalibur #45	Marvel	Uncanny X-Men #283	Marvel
The Fly #4	DC Comics	Weaveworld #1	Marvel
Hellraiser #9	Marvel	Web of Spider-Man #83	Marvel

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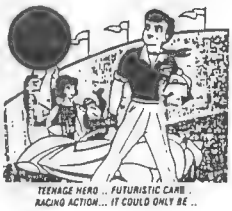

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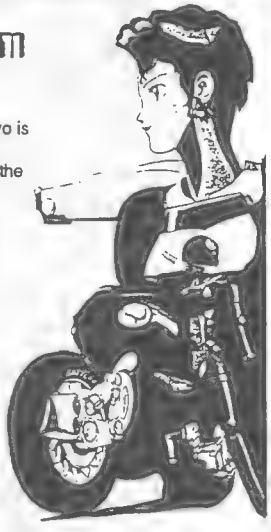

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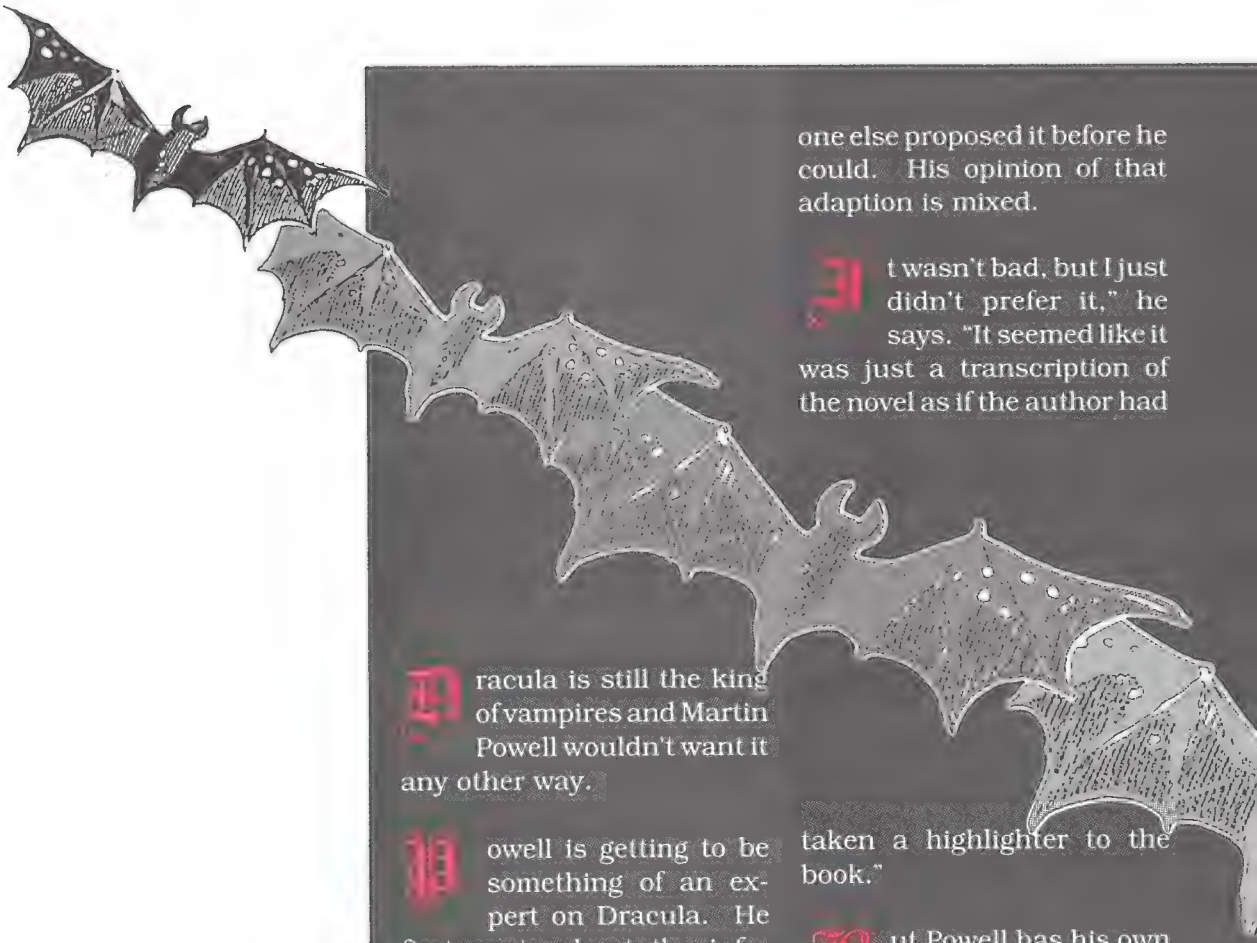


Dracula is still the king of vampires and Martin Powell wouldn't want it any other way.

Powell is getting to be something of an expert on Dracula. He first wrote about the infamous Count in Eternity's four part mini-series, *Scarlet in Gaslight*, which pitted Dracula against Sherlock Holmes, and has two other mini-series featuring the famous vampire in the works.

Eternity seems an appropriately named company for the Count to be associated with, considering Eternity has already adapted Bram Stoker's original novel — a project Powell had wanted to do, but someone else proposed it before he could. His opinion of that adaption is mixed.

"It wasn't bad, but I just didn't prefer it," he says. "It seemed like it was just a transcription of the novel as if the author had taken a highlighter to the book."

But Powell has his own plans for Dracula. Coming out this fall is a six-issue mini-series called *The Ghosts of Dracula*. Originally scheduled for spring release, it was held until all six issues were completed.

In *Ghosts*, the year is 1925 and Dracula is attempting to contact his beloved Lucy through a spiritualist, which brings him in contact with famed magician Harry Houdini. Dracula remains obsessed with Lucy

...after all the

Still Thirsty

in *Ghosts*, according to Powell, who notes that it was her humanity the vampire adored.

In issue #4 of this series, Powell plans to reveal Dracula's origin, noting that the vampire's beginnings have only been attempted once before (in Marvel's *Tomb of Dracula*).

"I've never been satisfied with any of the origins," Powell notes. "I think Marvel had him being bitten by an old witch, but Dracula as a victim just doesn't work for me. Besides, there are lots of ways to become a vampire other than being bitten by one."

Powell's interpretation of Dracula may surprise—and even offend—some people.

e years

By Paul Robb

"Dracula's actually a reluctant Anti-Christ. His name more or less means 'son of the devil.' He's not the evil, vile beast everyone sees him as though. Just by his existence he will be the cause of the end of the world — a predestined end that he's not even conscious of," he explains.

I use a lot of Christian symbolism and the messiah legend," Powell adds. "Even in Stoker's original novel, Dracula was more than just a vampire. I think Stoker was pointing it that way."

Powell combines aspects of the historical Dracula with the legendary one and comes up with a three-dimensional character. .The Turks are invading Romania and one of Dracula's wives has looked out the window and then flung herself to her death. Dracula would give anything to stop the war — including his soul.

After being killed on the battlefield, he discovers he has been given a choice and has been named "king of the undead." Then a vampiric horde takes on the Turks.

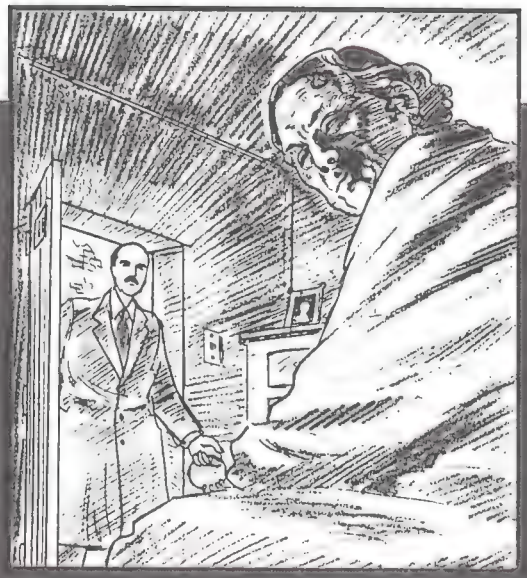
Powell's follow-up to *Ghosts of Dracula* is even more ambitious. Eternity's *Dracula Rex: 1990* six-issue mini-series probably won't be out until next year, because the artist for both series is Seppo Makinen, with whom Powell worked on *Scarlet in Gaslight*, and who is still working on *Ghosts*.

In *Dracula Rex*," Powell plans to touch upon how the modern vampires have become almost extinct.

Any idiot knows how to kill vampires, thanks to Hollywood, it's not just scholars who know now," he points out. "I wanted to show different species of vampires on Earth — some can do some things others can't. For instance, American vampires can't change shape."

My Dracula is a very social creature — he doesn't like to stay in one place," Powell continues. "He returns to the United States, where he hasn't been since the 1920s. Except for London, which he has bad memories of, he has good memories of a few places, such as the U.S. He comes back here because there's been talk through the 'supernatural grapevine' that there's another vampire lord — which Dracula finds disturbing. He's also been neglecting his subjects and wants to resolve that." Powell notes that when Dracula is by himself he seems quite normal, because that's how he sees himself, but seeing through the eyes of someone else is what

In "The Ghosts of Dracula"; the count contacts Harry Houdini in 1925.



Dracula Rex:1990 reveals vampirism running in the Van Helsing blood.

it takes to see his repulsive nature.

He doesn't relish drinking blood, it's just by his very nature that he's compelled to do it.

There's a little bit of Barnabas Collins [of *Dark Shadows*] there," he adds.

Rex picks up from a subplot in *Ghosts*," Powell explains. "Van Helsing had a son — he was even mentioned in Stoker's book, in the passage, 'if only my son had lived and my wife had not been committed to an insane asylum.' I was intrigued by that section and I've touched on it in *Ghosts*."

It turns out that Van Helsing's wife and son were vampires. His wife had been confined to the asylum in Amsterdam since the 1800's. Because she has not been able to obtain fresh blood, she has aged naturally.

Powell has strong feelings about what makes vampires tick and he explores those in these two mini-series, including why Dracula will never die. "Dracula never dies in my stories because he's already dead! The stake in itself is not powerful, you have to stake them all the way through and fix them to the earth," he said of the correct method of killing a vampire. "They have brain activity so if you cut off their head, they're dead and that's it. They apparently have no power on earth without the flesh. In the Old Country, they would cut off their feet, thinking they couldn't go anywhere then."

Van Helsing was a Catholic priest in his younger years and was bewitched by a woman and left the priesthood to marry her. At the time he didn't know she was a vampire and then she became pregnant. (Powell points out that vampires aren't necessarily sterile, as some myths tend to say they are.) But the baby was born dead. "But this baby is very unusual because it was part human and part vampire," he notes.

The Nazi blitz in the 1940s let him out of his grave. He is the most evil creature on the earth because he has no soul. Silver and the cross mean nothing to

him. He wants to kill all life on earth so he can eventually die too," Powell elaborates.

In the *Rex* series, there will be a huge vampire warbetween Dracula's followers and Van Helsing's followers, Powell says. "It's been a lot of fun to write so far," he says. "It's done on a much grander scale than *Ghosts* because I wanted to do something really epic — something cosmic."

Powell also points out that there is a taboo that vampires don't suck blood from each other. "So there are some weird, perverted characters in this — and not all of them are vampires," he says with a laugh.

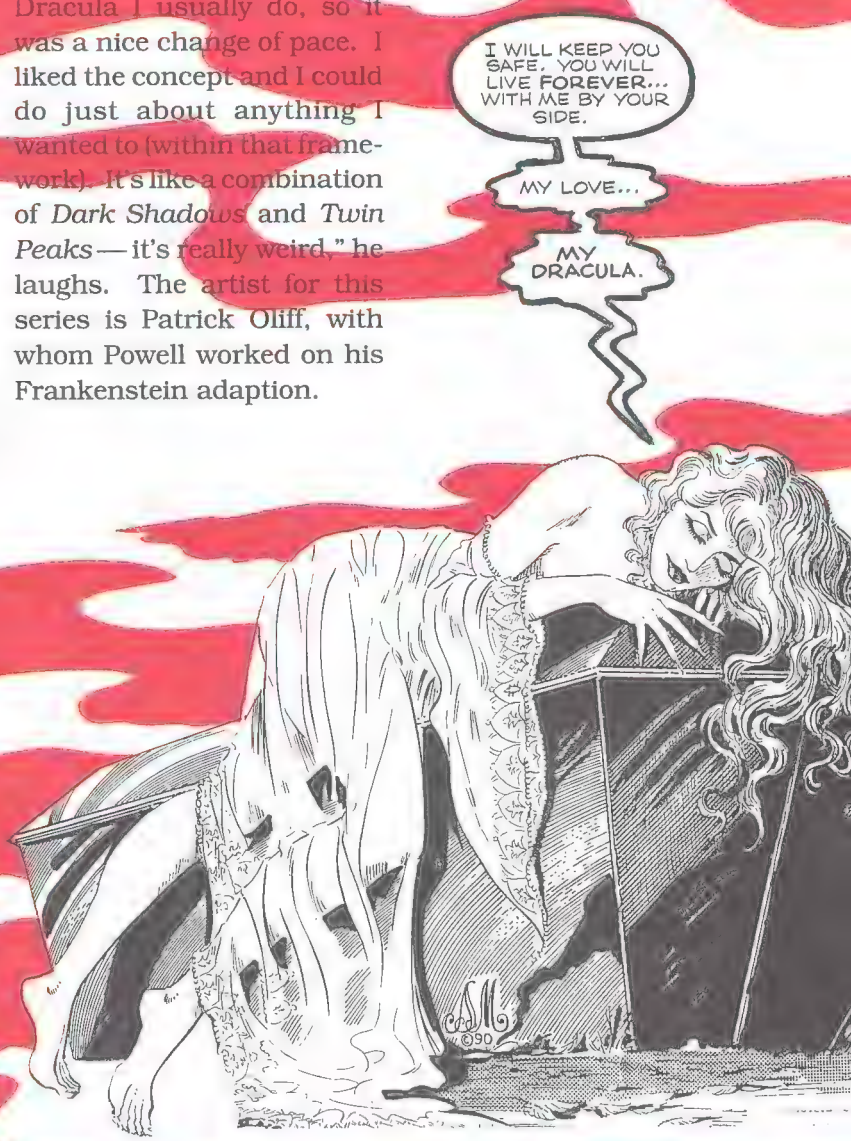
Besides these mini-series for Eternity, Powell is also tackling Dracula, and a few other famous movie monsters, for a TSR series this summer. The June release, *Battle for Smithville: Dark Asylum*, is an eight-part mini-series set within TSR's *R.I.P.* anthology series. Powell says the story is loosely based on a card game which appeared in the back of an earlier issue of that series.

Steve Gerber called me up and offered me the chance to turn it into a series," Powell says. "I was going to write *Assassin 13*, but decided this was more up my alley. It's been a lot of fun — I consider it the best thing I've ever done." The basic storyline: A small town is invaded by classic movie monsters such as Dracula and Frankenstein.

In a nutshell, it's monsters with a Watchmen-like reality," Powell says.

He admits that the Dracula in this series is not the same character he usually writes about and indeed is a far cry from it. "It's definitely not the same Dracula I usually do, so it was a nice change of pace. I liked the concept and I could do just about anything I wanted to (within that framework). It's like a combination of *Dark Shadows* and *Twin Peaks* — it's really weird," he laughs. The artist for this series is Patrick Oliff, with whom Powell worked on his Frankenstein adaption.

In *Dark Asylum*, there's a lot of emotional anguish of the sort where you say 'it's not good to be a monster' but unfortunately this is what they are," Powell says. He already has a sequel planned to this series, a two-issue story called *The Dead Place* focusing on Frankenstein, the new experiment, not the original monster. If Powell has his way, he'll be keeping Dracula bloodthirsty for years to come. ✪



The Wizard Times

Conspiracy to Commit Comics

Steven Grant examines the events in Dallas on a November afternoon some 28 years ago in BADLANDS.

By RALPH MONTANO

Special to The Wizard

NOVEMBER 22, 1963: 12:30 P.M. (Central Standard Time)

"Where were you when President John F. Kennedy was assassinated?" is one question most adults in this country can answer with vivid and accurate recollection.

On that fateful day, Steven Grant, the author of *Badlands* — a six issue mini-series from Dark Horse Comics — sat in his fifth grade class located in Madison, WI, and prepared to attend a school assembly.

But the gathering was cancelled and school was dismissed without any reason being given. It was hours after the fact when Grant learned the President was dead.

"Mom called from a friend's house and told me President Kennedy had been shot to death in Dallas," Grant recalls. "By that time, the grayish day had turned black because of the purplish and black clouds in the sky.

"I hadn't thought about the president or government before [the assassination]. It brought this vision of some people planning to bump everyone off — starting with the President and working down to me. I guess it was my introduction to politics."

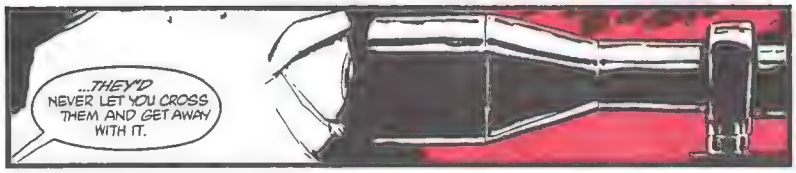
Today conspiracy and political

crimes are two of Grant's favorite subjects when writing comics. In writing Badlands, Grant says he reached beyond the conventional world of cloaks and daggers into the harsher place called reality.

Badlands takes place between 1963 and 1964, with the Kennedy assassination taking place in issue five.

All Clues Removed From Book

The story follows Conrad Breman, a small-time ex-con who finds himself suckered into the plot to kill Kennedy. As the story progresses, Breman is helplessly drawn deeper into a complex web of Mafia kingfish, oil tycoons, government agents and dopplegangers.



Grant says the conspiracy plot is so complex, he considers his previous works dealing with political assassination "a warm-up for Badlands." Considering his record, that is saying something.

Besides a *Punisher* mini-series and graphic novel for Marvel Comics, Grant also created and wrote *Whisper* at First Comics.

However, actually researching the assassination came easy, Grant notes. He has been working on the subject since the age of 16.

"My research was done by osmosis," he says. "I've accumulated a lot of information about the assassination over the years.

Before I started writing, I read many of the spade of books on the subject that came out recently. I also flipped through several older books that I have laying around."

At that point, the series was without a name. And titling his work is often the most difficult and essential task, Grant points out. "I usually need a title before I start writing. Once I have a title, the story almost writes itself."

Grant/Gearrano team again in cross-country endeavor.

Grant titled *Badlands* after the sparse regions of west Texas. He says the name set the sparse tone of the story and it also represents the psychological state of his main character.

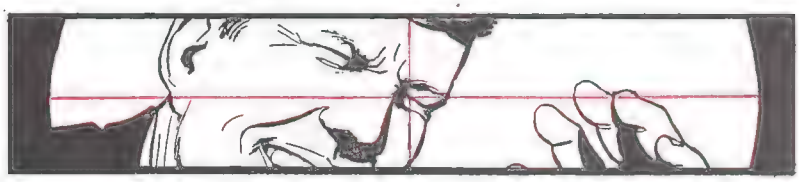
"Conrad is a rebel without a clue," Grant explains. "He has a little understanding on the way in and he never gets enough information to figure things out. Conrad is a stand-in for the public in general."

Once the writing was finished, Grant (who lives in California) again teamed with Whisper artist Vincent Giarrano (in New York). "A lot of people think the artist and writer need to work together a lot more than they do," Grant says. "Vince and I, we know each other's style and we're pretty sympathetic."

But there are occasional surprises in any working team. For example, when Grant found an error in the middle of the complete script, he called the artist to make sure it was corrected. Giarrano told Grant he hadn't noticed the error because he doesn't read ahead of the page he is drawing. "He told me, 'I've worked with you enough to know I should appreciate the script as I go along rather than reading ahead,'" Grant says. "I thought that was great."

The end result is set to be released on the anniversary of the Kennedy assassination. "It's a barren book, as it should be," he notes. "The characters carry the plot with expression and action. All the clues are removed."

CONRAD BREMAN
"A stand-in for the public"



Author Grant says: "I Believe There is a Conspiracy

According to Grant, readers familiar with the various conspiracy theories will recognize many sequences in the series. For other readers, *Badlands* may be an introduction to politically motivated crime.

"I do believe there is a conspiracy," Grant says. "Anyone can go to a public library and see the government's evidence contradicts itself. It is just a matter of wading through over 8,000 pages of testimony." Grant has bigger hopes and plans for Badlands and other works underway. "I dearly would like to see *Badlands* and other stuff about the cover-up lead to a bigger investigation," he says. "It would require a mass movement to get going and those are a rare thing.

"On the other hand, a mass movement is possible because they all start with a small group and snowball into something bigger," Grant surmises.

Beyond the first *Badlands* series, Grant is planning a second that will follow "the psychological state of the U.S.A." through the years following the assassination. The Kennedy assassination is the starting point of several mini-series because of the impact it carries on culture in the United States, Grant says.

"It is the pivotal point of the 1960s, perhaps of the century," he points out. "Like the middle of an hourglass when half of the sand has fallen to the bottom."

In other works, Grant says Whisper will return in 1992. But details are still being worked out.

Through his work, Grant ultimately hopes to bring crime comics back to the forefront of the industry.

"Crime comics are the way to go," he declares. "You have a genre that strips away super-heroes. If handled properly, crime comics can do much more than super-hero comics do." The problem with recent attempts to renew the genre is a lack of creativity, Grant says. "The old cops and robbers stuff that EC did is out of date and overpopularized," he concludes. "You can watch the same stuff with this rash of cop programs on television. What is needed is a new direction for crime comics because there is a lot more to crime than good guys and bad guys." ✪

WIZARD

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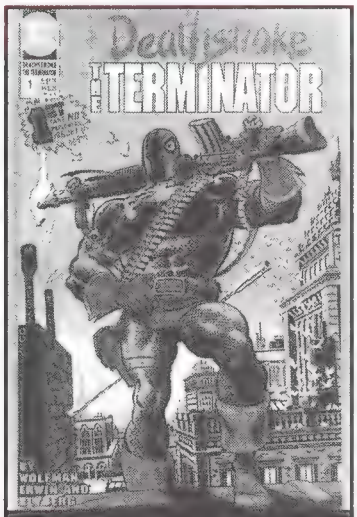
THE NEW TEEN TITANS #2



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Now in his own monthly series Deathstoke is destined to be a star.

Artist: George Perez
Writer: Marv Wolfman
Release Date: December, 1980
Publisher: DC Comics

He's not Arnold Schwarzenegger, but he still terminates quite nicely. He's Slade Wilson, AKA **Deathstroke the Terminator**, DC's answer to the Punisher. Originally one of the Teen Titans' most dangerous foes, he has mellowed (just an itsy bit) and now is an "anti-hero," one who fights on the right side but with highly questionable methods. This makes him right at home alongside such other fan favorites as Wolverine, Lobo, Ghost Rider and the Punisher. With the debut of his own monthly series in June, this is definitely an issue that should be watched carefully.

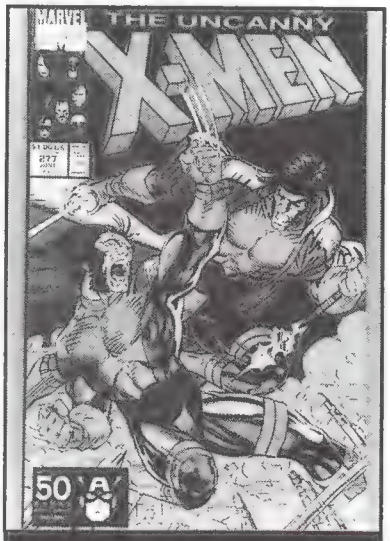
COMIC WATCH

©1991 Marvel

UNCANNY X-MEN #266

Title: X-Men #266
Artist: Mike Collins
Writer: Chris Claremont
Release Date: August, 1990
Publisher: Marvel

IL FAIT TRES CHAUT (french for, It's Hot!). Not only is this book hot, it's scalding! *X-Men #266* introduces one of the hottest new characters this side of the Mississippi, the creole mutant Gambit. With a fresh look, a fighting ability that rivals Wolverine's and the ability to super-charge metal into an explosive substance has caused him to rocket to the top to the popularity charts. All this and his continued exposure in the pages of *Uncanny X-Men* insures that he'll have a long career in comics, and his first appearance is a diamond in the rough.



In Issue # 277, Gambit defeats and slams Wolverine's alien counterpart, pretty impressive for a rookie X-Man.

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FUTURE STARS

The Wizard speaks with the new up and coming artist ***SAM KIETH*** *(even though he's been around a little bit), Sam's currently working on Marvel Comics Presents, drawing Wolverine.*

What are your future plans? Well I'm working on *Marvel Comics Presents*, the Wolverine story. *Starting Marvel Comics Presents #100*, I will doing a Ghost Rider story.

What's your age? 28

Where did you grow Up? in California, Sacramento.

What high school did you attend? What month?

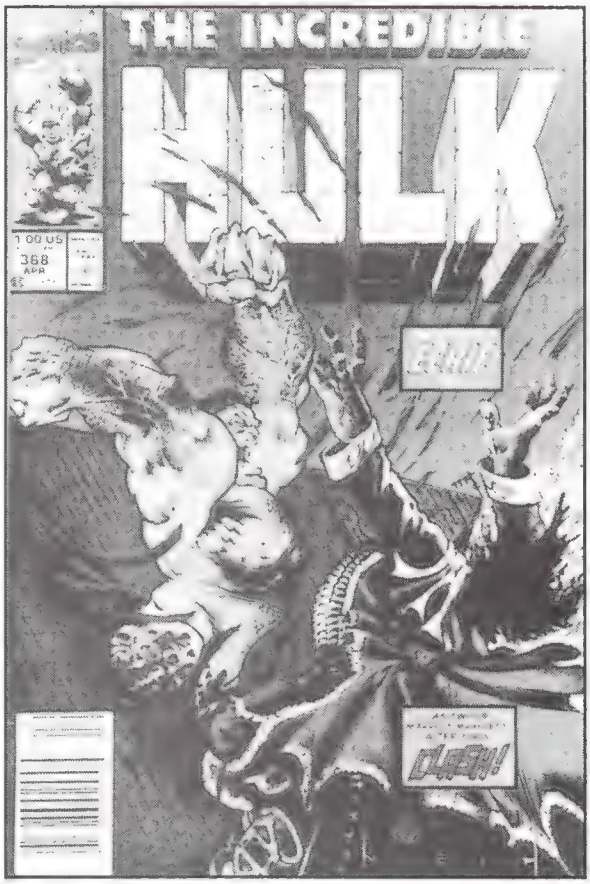
Who is your favorite Jeopardy host, Bert Parks or Alex Trebek? Oh, it's gotta be Alex Trebek. I should've answered Pat Sajak.

What character do you resemble? If I say the Hulk people will laugh. I'm a cross between... Peter Parker and Warlock.

Where did you get your training? Self-taught and studying various anatomy books and life drawing classes offered locally.

Who's your biggest influence? I started off with guys like Robert Crumb and Gilbert Shelton, then jump to John Byrne. It took years to get rid of John Byrne, Jim Starlin, god — whose after that... Berni Wrightson, Frank Frazetta, Walt Simonson.

Why comics? Beats flipping burgers at the drive-in.



What about sculpting? I've done some. For painting a Hulk project I sculpted a life size bust of his face, so I can cast shadows on it and draw from it. I wound up being too busy for it so I have this life size bust of the hulk sitting around with nothing to do.

Who was your toughest artist to ink? Good question. I inked over Matt Wagner on a comic called "Mage" 5-7 years ago, which never sold a lot. I really respected him at the time.

What was your first job in comics? I did a story in the back of a Comico comic. I was about seventeen. It was about a killer rabbit named Max The Hare. I wrote, drew, and inked it for ten bucks a page, what a deal. Three dollars to write, four to draw and three to ink.

What was the last comic you read and enjoyed? "Eightball", by Fantagraphics. Its a black and white art book, nobody reads it. Also Peter David, I do make an effort to read his stuff.

Whose your favorite artist? Well, Jim Lee and Todd McFarlane.

In that order? Hmm. Lets see how I can put this. I respect Jim Lee and I enjoy McFarlane. I respect Jim's fundamentals. I just enjoy Todd's design and layout. He's got a real punch. A lot of artists use him now as a base, if he ever left comics his design will be sorely missed.

Who would you like to draw professionally? I did Hulk, I'm doing Wolverine, I'm going to do Ghost Rider, maybe Doctor Strange. For now it's great I'm doing all the characters I've always wanted to do and I didn't have to go through Quasar or anything.

How do you like to work best, from a plot or script? If it's a good writer like Peter David, then plot. It's a little harder to work from a script.

What's your favorite piece you've done? The eyeball in Incredible Hulk #368, page 27, 4th panel. That's a great eye. I also like the previous page where Hulk cracks the floor. It was a nice little treat.

Who's your favorite Charlie's Angel? In the beginning it was Farrah, she had a great poster out. Then it was Sabrina.

Most embarrassing moment: I went up to Charles Vess at a convention. I pretended to be a stranger and asked him what he thought of Sam Kieth's work. He said, "He's just like me. He can ink nice but he can't draw worth a crap!" I then revealed my identity and he said he knew.

Anything you want us to know? Yeah, I'm really pretending to draw. I'm just trying to find my way out of a paper bag.

Q.

Why does Polaris (of X-Factor) experience growth spurts, and what happened to her magnetic powers?

Adam Kama - Ramsey, N.J.

A.

In *Uncanny X-Men* #250, Zaldere stole Polaris' magnetic powers, giving her super strength, size and invulnerability in its place. Since then, these newfound powers have faded in and out randomly, but we may have seen the last of them in *Uncanny X-Men* #280. One a side note, Zaldere met her fate at the hands of Magneto in issue #275.

Q.

The Demon comics with Lobo in them were great! Is Lobo going to be appearing anywhere else soon?

Richard Higgins - Nanuet, N.Y.

A.

Lobo has a Christmas special coming out in December (Lobo vs. Santa Claus? Neat!). He's also appearing in Legion of Super Heroes #21-24, and makes regular appearances in *L.E.G.I.O.N. '91*. If you haven't read it yet, go get the Lobo mini series, which is a hilarious story and is slowly going up in price. Oh, those Demon issues with Lobo were #11-15. Demons, Czarnians, Atom Bombs, oh my!

Q.

Who is Cable, really?

Michael Hillson - New City, N.Y.

A.

Marvel isn't telling Cable's origin right now, but everyone noticed it when he used his mutant powers in *X-Force* #1 to make his tools fly around. Was Cable manipulating magnetism? Has anyone noticed how much he looks like Magneto? Only future issues of *X-Force* will tell the tale.

Q.

I noticed that John Byrne is writing the X-Men books now. Is there a possibility that he'll draw one, too?

Phil McCrack - Gnome, Alaska

A.

It doesn't look that way. Everyone is more than happy with the artwork that Jim Lee and Whilce Portacio provide for the *X-Men* and the *Uncanny X-Men*. Even though many collectors consider *Uncanny X-Men* #108-143 (when John Byrne and Terry Austin supplied the art) to be the best X-Books ever, Byrne had repeatedly said he'd never return to drawing the X-Men after he left. Now that he's writing both X-Men titles, maybe someone, somewhere could talk him into doing some art, but only time will tell.

Letters are welcome from everyone. Here is your chance to let us know what you think. Please include a photo! Address all questions and correspondence to:
WIZARD: The Guide To Comics,
P.O. Box 648, Nanuet, New York 10954-0648

ALABAMA
AUG 31 AL, BIRMINGHAM, Cards & Comics Collector's Expo, Holiday Inn, 5000 10th Ave. N, Hwy 59 exit 129. F:$35 A:$1 10am-5pm, Dana Pinkard 404-235-2179

CALIFORNIA
SEPT 15 CA, BERKELEY, Bay Area Comic Convention, Berkeley High School, 2246 Milvia St. T:70 F:$60 A:$3.50 10am-4pm, Duncan Sandiland 415-222-8663
SEPT 29 CA, COSTA MESA, O.C. Comic-Card & Collectible Show, Red Lion Hotel, 3050 Bristol St. T:100-8ft F:$55 A:$3 10am-4pm, Done Rite Productions 714-645-6461
SEPT 29 CA, GLENDALE, Southern California Comic Book Sports Card & Collectible Show, 1401 N.Verdugo Rd. T:70 F:$40 A:$2.50(under6 free) 10am-4pm, Dean Chen 818-842-1861
OCT 5 CA, WALNUT, Baseball Card/Pins/Comics Convention, Frank and Son Warehouse, 19465 E.Walnut Dr.North. T:100 F:$25 A:free 10am-5pm, Frank or Jim 714-594-7492

COLORADO
SEPT 28-29 CO, AURORA, Apollo Comics' 4th year Comics and Cards Show, National Guard Armory, 55 S.Potomac st. A:$1 10am-4pm, Bill Riley 303-366-1946

CONNECTICUT
SEPT 8 CT, WEST HAVEN, Comic Book & Baseball Card Show, K of C Hall, 263 Center St. T:54 F:$40 A:$.99 9:30am-3pm, Harold & Hazel Finer 203-933-3489
SEPT 29 CT, EAST HARTFORD, Conn. Comic Book Convention, East Hartford Elks Hall, 148 Roberst st (exit 58 from I-84). F:$35 A:$.99 11am-5pm, Hal Kinney 203-289-1208

FLORIDA
SEPT 8 FL, NAPLES, Baseball Card & Comic Book Show, Naples Moose Club, 5224 N.Tamiani Trail(ex16 off I-75 to US41&Pine Ridge rd). T:50-6ft F:$50 A:free 9am-5pm, Marge Honkanen 813-574-7731
SEPT 28 FL, ORLANDO, Disneyana Show and Sale, Marriot World Center. T:300 A:$5, Show Promotion Inc 1-800-759-SHOW

ILLINOIS
SEPT 8 IL, NORTH AURORA, Aurora Comic Book and Baseball Card Show, Howard Johnsons, 306 S. Lincoln Way (I-88 and rt.31). T:30-6ft F:$24.95 A:$1 9am-3pm, Paperback Peddler 708-897-6622
SEPT 15 IL, CHICAGO, Chicago Comic & Card Show, Ford City Holiday Inn, 7353 Cicero. T:50 F:$35 A:$1 10am-4pm, Midwest Shows 708-496-3113

INDIANA
AUG 30 IN, HIGHLAND, Monthly Card and Comic Show, Wicker Park Social Center, Ridge Road at Indianapolis Blvd. T:20 F:$20 A:$1 6pm-10pm, Marilyn Hall 219-663-8561
SEPT 8 IN, CROWN POINT, Monthly Card and Comic Show, Kights of Columbus, 700 Merrillville rd. T:20 F:$25 A:$1 10am-4pm, Marilyn Hall 219-663-8561
SEPT 20 IN, HIGHLAND, Monthly Card and Comic Show, Wicker Park Social Center, Ridge Road at Indianapolis Blvd. T:20 F:$20 A:$1 6pm-10pm, Marilyn Hall 219-663-8561

KENTUCKY
AUG 31 KY, LEXINGTON, Greater Lexington Comic Book X-Travaganza, Ramada Hotel Convention Center (off I-75 at exit 115 on Newton Pike). T:40-6ft F:$40 A:$1 11am-6pm, Steve Logan 606-269-6633

MASSACHUSETTS
SEPT 19-22 MA, WATERTOWN, Watertown Mall, 550 Arsenal St. A:free Mall Hours, Bill Gouvalaris 617-289-8662
SEPT 26-29 MA, CHELSEA, Mystic Mall (off rte 1 Carter st exit, off rte 16 Everett ave exit). A:free Mall Hours, Bill Gouvalaris 617-289-8662
OCT 3-6 MA, CANTON, Village Mall, 95 Wahington St. A:free Mall Hours, Bill Gouvalaris 617-289-8662
OCT 5-6 MA, BOSTON, Octoberfest Antiques and Collectibles Extravaganza, Bayside Expo Center. T:650 A:$5, Show Promotion Inc 1-800-759-SHOW

MISSOURI
SEPT 8 MO, ST. LOUIS, St. Louis Comic Book Show, Kolping House, 4035 Keokuk (1 block S.of Gravols, just off Meramec). A$:1,kids$.50 11am-3:30pm, 314-772-1548

NEW HAMPSHIRE
SEPT 8 NH, CONCORD, MRC Comics Convention, Ramada Inn, 172 N.Main St. A:$3, MRC Comics & Conventions 518-283-5306
SEPT 26-29 NH, MANCHESTER-BEDFORD, Collector-Fest '91, Bedford Mall (Route 3 and 3A). A:free m-f:11am-6pm sat:11am-4pm, Bills Card Stop 617-289-8662

NEW JERSEY
SEPT 1 NJ, TINTON FALLS, Monmouth County Comics Convention, Holiday

Inn, Parkway exit 105. T:30-6ft F:$40 A:$1.50 9:30am-5:30pm, Ruth Campbell 908-269-9486
SEPT 8 NJ, TOMS RIVER, Ocean County Comics & Toys Convention, Knights of Columbus Post#4969, Tennyson & Whittier Aves. T:30-8ft F:$40 A:$1.50 10am-4:30pm, Ruth Campbell 908-269-9486
SEPT 15 NJ, HOWELL, Baseball Card & Comic Book Show, Howell Flea Market, 2301 Hwy9 North. T:100 F:$25,2@$45 10am-5pm, Dennis Reid 908-755-0384
SEPT 22 NJ, SEASIDE HEIGHTS, Jersey Shore Comics & Toys Convention, American Legion Post #351, Carteret Ave at Bay Blvd. T:36-8ft F:$40 A:$2 10am-5pm, Ruth Campbell 908-269-9486
OCT 6 NJ, TOMS RIVER, Ocean County Comics & Toys Convention, Knights of Columbus Post#4969, Tennyson & Whittier Aves. T:30-8ft F:$40 A:$1.50 10am-4:30pm, Ruth Campbell 908-269-9486

NEW YORK
SEPT 6 NY, MIDDLETOWN, Baseball Cards and Comics, Middletown Howard Johnson's, 551 Rte 211 East. A:free 6pm-10pm, F&M Baseball Cards 914-344-2055
SEPT 15 NY, MIDDLETOWN, Comic Book Baseball Card Record & Video Expo, Middletown Holiday Inn (across from State Police Troop F on Crystal Run). F:$45 A:$2 10am-5pm, Joseph Kramar 717-828-7722
SEPT 15 NY, NEW YORK, Fred Greenberg's Comic Book Marketplace, Hotel Pennsylvania, 7th Ave & 34th St. Frederick Greenberg 908-788-6845
SEPT 15 NY, RIVERDALE, Riverdale YMHA Baseball Card and Comic Book Show, Riverdale YMHA, 5625 Arlington Ave. T:35-8ft F:$55-2for$50ea A:$2or$1(YMHAmembers) 10am-6pm, On The Ball 914-794-2299
SEPT 20 NY, MIDDLETOWN, Baseball Cards and Comics, Middletown Howard Johnson's, 551 Rte 211 East. A:free 6pm-10pm, F&M Baseball Cards 914-344-2055
SEPT 21 NY, MANHATTAN, Baseball Card & Comic Book Show, Our Lady of Good Counsel School, between 1st & 2nd Aves. T:38-6ft F:$30 A:$1 10am-4pm, Kevin Mullarkey 212-289-6730

PENNSYLVANIA
SEPT 14 PA, READING, Comic Con, Holiday Inn, US 222N. T:80ft F:$40,2@$70 11am-4pm, Platinum Age Comics 717-272-5446
SEPT 28 PA, PHILADELPHIA, Comic Book Convention, City Lane Holiday Inn, City Ave at ex33 off Schuylkill Expy. Frederick Greenberg 908-788-6845

RHODE ISLAND
SEPT 8 RI, WARWICK, J.A.S. Promotions Collectors Show, Howard Johnsons Lodge, 20 Jefferson Blvd (Exit 15 off 95). T:60+ F:$40 A:$1, Jonathan Scungio 401-732-5122

TENNESSEE
SEPT 7 TN, KNOXVILLE, Cards & Comics Collector's Expo, Ramada Inn-Airport, Alcoa Hwy 129. F:$35 A:$1 10am-5pm, Dana Pinkard 404-235-2179 or -8210
SEPT 14 TN, CHATTANOOGA, Cards & Comics Collector's Expo, Ramada Inn, I-24 & 4th ave. Exit, 2000 E.23rd st. F:$35 A:$1 10am-5pm, Dana Pinkard 404-235-2179 or -8210

VIRGINIA
SEPT 7 VA, ARLINGTON, Reality Comic Book Convention, Howard Johnsons, 2650 Jefferson Davis Hwy. F:$50 A:$3 10am-4pm, Reality Conventions 301-791-8159

WISCONSIN
SEPT 1 WI, APPLETON, Appleton Comics & Sportscard Show, Holiday Inn, 150 Nicolet Rd (1/4 mi west of Hwy 41 at College Ave exit). T:40-6ft F:$20 A:$1 10am-4pm, David or Mary Schwahn 414-463-5170
SEPT 8 WI, MILWAUKEE, Brewcity Comic Book Show, Red Carpet Regency Lanes, 6014 N.76th St (4 blocks north of Silver Spring). T:43-8ft F:$25 A:$1 10am-4pm, Jonathan Jensen (m-f 3-8pm,sat 12-5pm) 414-351-1719
SEPT 15 WI, OSHKOSH, Oshkosh Comics & Sportscard Show, Oshkosh Hilton Convention Center, 1 N.Main Street (next to Park Plaza exit). T:50-6ft F:$20 A:$1 10am-4pm, David or Mary Schwahn 414-463-5170
SEPT 29 WI, BROOKFIELD, Brewcity West Comic Book Show, Midway Motor Lodge, 1005 S.Moorland Rd (Exit I-94 at Moorland Rd South). T:34-6&8ft F:$20 A:$1 10am-4pm, Jonathan Jensen (m-f 3-8pm,sat 12-5pm) 414-351-1719

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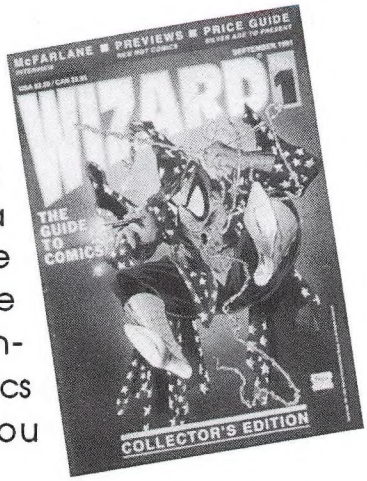

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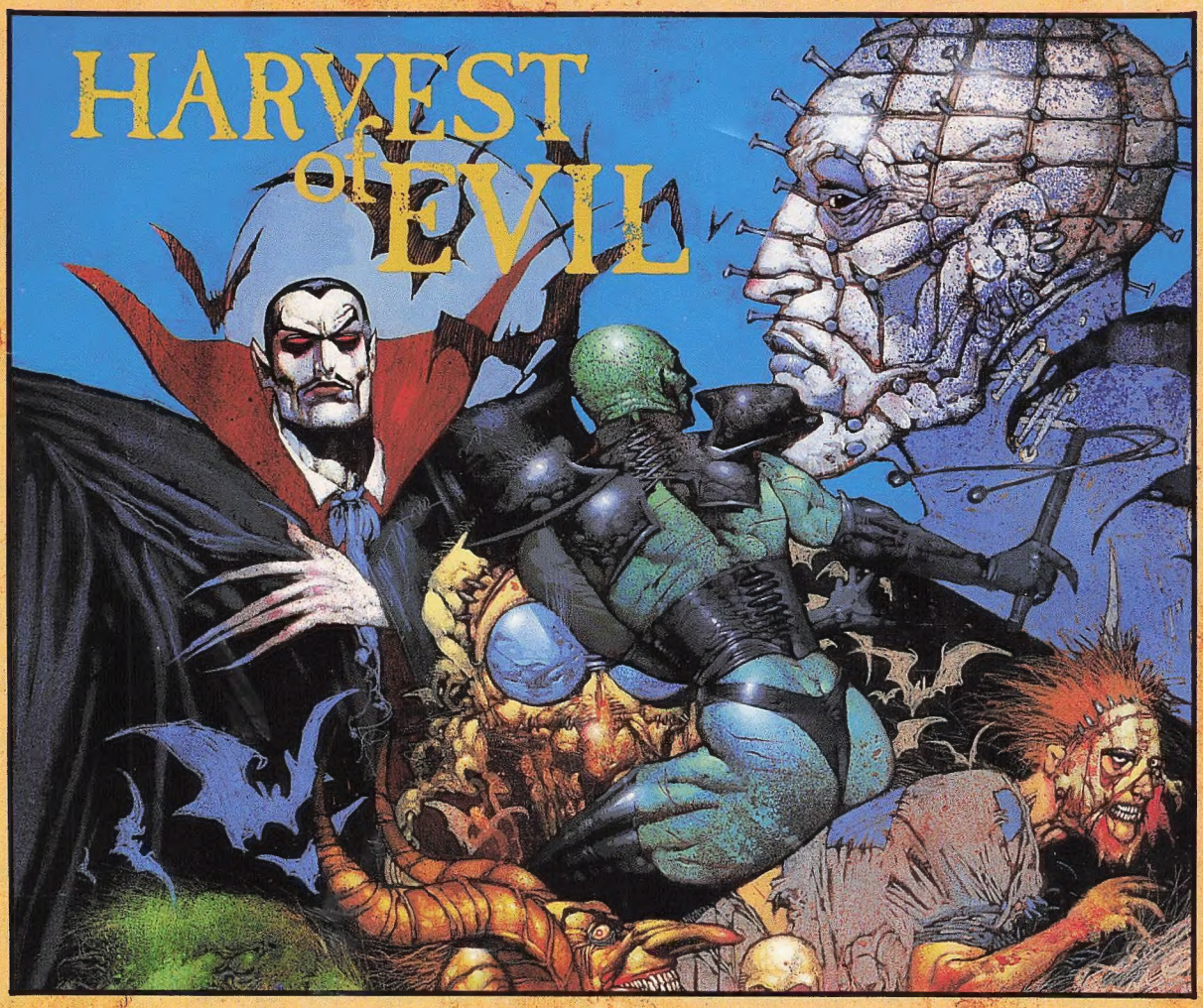

September

LEGION OF NIGHT by Steve Gerber & Whilce Portacio

TOMB OF DRACULA by Marv Wolfman & Gene Colan

Clive Barker's NIGHTBREED by Dan Chichester, Mark Nelson & Mark Texiera

NIGHTBREED Trade Paperback by Alan Grant, John Wagner & Jim Baikie

HELLRAISER: BOOK OF THE DAMNED by Larry Wachowski & various artists

October

Clive Barker's WEAVEWORLD by Erik Saltzgaber & Mike Manley

Clive Barker's HELLRAISER by various writers & artists

JIHAD by Dan Chichester & Paul Johnson

HELLRAISER POSTER BOOK by various artists

1992

MAN-THING Graphic Novel by Steve Gerber & Kevin Nowlan

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